University of Alberta

The Minerva Press

by

Deborah Anne McLeod

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Department of English

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The undersigned certify that they have read, and recommended to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled The Minerva Press submitted by Deborah Anne McLeod in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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Dedicated to the memory of my father, Roy Kachman, who taught me the value of a good story.

Abstract

Although the Minerva Press is generally acknowledged as the greatest single publisher of fiction between 1790 and 1820, it has received little scholarly attention. The standard critical position has been that the bulk of the press's productions are inferior formulaic novels pandering to the underdeveloped tastes of a predominantly female readership. This assumption has been based to a large degree on the press's association with the circulating-library novel.

This study uses a text-based quantitative and qualitative analysis to address the differences between the stereotypes which have dominated depictions of the press and actual press production. Current assumptions about the press are used as a template for an analysis of its readership, production, and reception. At the heart of this analysis is an annotated bibliography of 1636 Minerva Press titles based on the inspection of over 500 texts.

First addressed is the stereotype that Minerva readers were predominantly young women. Since most readers rented Minerva texts from circulating libraries, empirical data of library readership as well as fictional and non-fictional representations of circulating-library patrons are analysed. Convincing evidence indicates that libraries provided a wide range of genres, both fictional and non-fictional, to patrons of both sexes. A quantitative analysis of Minerva production reveals a previously unappreciated diversity in genre and sub-genre. Particularly striking is the press's production of a larger amount of non-fiction and far less gothic fiction than one might expect. Finally, the gender stereotypes permeating discussions of the press are examined through an analysis of a number of paratextual elements. This analysis reveals a sophisticated manipulation of gender by Minerva authors as a means of engaging the reader's attention and ensuring a favourable response for their texts. An examination of reviews illustrates a significant critical move in which the association of the novel with women is used to define an elite or high literature by the denigration of a popular or "feminine" one. The historical depiction of the press is found not to have served as an adequate reflection of press production, contributing to a distorted representation of both the press and the literary marketplace of the period.

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Chapter I: Introduction

The Minerva Press, generally acknowledged as "the greatest single manufactory of fiction during the period" between 1790 and 1820, serves as "the veritable symbol of the cheap literature of [its] day."[1] In spite of the fact that Minerva Press works were widely read and (one assumes) enjoyed, the press and its productions have been universally vilified. Minerva works have been regarded rather in the light of the Harlequin romance of our own period: homogeneous pap manufactured for the amusement of women without the discrimination to appreciate more intellectually or aesthetically challenging literature. Even Dorothy Blakey, the historian whose 1939 bibliography, *The Minerva Press, 1790-1820*, remains the only extended study of the press, accepts without question an 1884 assessment that Minerva works are "completely expurgated of all the higher qualities of mind."[2] According to Blakey, the "only justification for a study of the press" is the "vogue [Minerva works] had in their own day, and their later use as a symbol for popular fiction."[3]

Many of the hundreds of works published by the press were almost incredibly popular. In 1806, for example, two thousand copies of *Vicissitudes Abroad; or, The ghost of my father* by Anna Maria Bennett were sold the very first day the six-volume novel was offered to the public, even though the price was thirty-six shillings for the set.[4] The number of books sold, however, only partially reflects the popularity of Minerva works; William Lane, the founder of the press, was an astute businessman who pioneered the expansion of the circulating library in order to develop a market for the works he produced. Not only did Lane supply his own Leadenhall Street library with Minerva works, his productions made their way into the collections of provincial libraries throughout Britain and into circulating libraries as far afield as New York, Jamaica, and Bombay.[5]

The popularity of Minerva works is reflected in contemporary mentions of the press and its productions. When Jane Austen, for example, has Isabella Thorpe list seven "horrid" novels in *Northanger Abbey* (1818), six of the seven are Minerva texts.[6] When Austen's contemporary, Mary Russell Mitford, offers her own reading list, five of the twenty-two titles she has borrowed from her local circulating library prove to be on the Minerva Press list.[7] We know several literary figures to have been enthusiastic readers of Minerva Press works. Hannah More's godson, Thomas Babington Macaulay, was one of the Minerva Library's "most constant and generous patrons," according to Amy Cruse in *The Englishman and his Books* (1930). Macaulay particularly enjoyed Mary Meeke's novels as well as the writing of Catherine Cuthbertson. When in India many years after reading Cuthbertson, Macaulay apparently entered a bidding skirmish against Emily Eden, the sister of the Governor-General, to buy a copy of Cuthbertson's *Santo Sebastian* (4th ed. 1820) at an auction. Both bidders were motivated by their fond recollections of the novel and Macaulay only obtained it only by paying a fabulous price.[8] Like Macaulay, Leigh Hunt was also an enthusiastic reader of circulating-library fiction, writing in his *Autobiography* that

> Except where they repel me at the outset with excessive wordiness, I can read their three-volume enormities to this day without skipping a syllable; though I guess pretty nearly all that is going to happen from the mysterious gentleman who opens the work, in the dress of a particular century, down to the distribution of punishments and the drying of tears in the last chapter. I think the authors wonderfully clever people, especially those who write most, and I should like the most contemptuous of their critics to try their hand at anything half so engaging.[9]

There is no doubt that many critics were contemptuous. The *Critical Review*, for example, called Minerva works "wretched productions," "buzzing insects," and "the vilest trash."[10] According to one eighteenth-century reviewer the "distinguishing characteristic [*sic*] of the productions from the '*Minerva* press'" are "the frivolous and the improbable."[11] To critics of the nineteenth-century the name "Minerva meant little more than a convenient epithet of contempt."[12] In his comments on *Ivanhoe*, for example, Coleridge accuses Scott of merely translating "a cento of the most common incidents of the . . . romances of D'Urfe, Scuderi, &c." into "Leadenhall Street Minerva Library sentences,"[13] while Charles Lamb denounces "the common run of Lane's novels" as "those scanty intellectual viands of the whole female reading public."[14] This contempt for the press, established during its heyday and cemented by critics of the last century, has remained largely unchallenged. Modern critics are less likely than Thomas Medwin to refer to the "trash of the circulating libraries"[15]--we tend now to put such openly pejorative terms in quotation marks--but we have continued to represent the output of the press as all of a single piece, and to characterize that piece as being unadulterated badly-written sentimental and gothic fiction, produced by women for a predominantly female audience.

In this study I examine the assumptions and assessments underlying this contempt for the press in the context of recent research on the development of the circulating library as well as in the light of more complete records of what actually was published by Lane and his successors. I begin by giving a short history of the press and contextualizing my own study against the various assumptions and understandings of its production and readership.

Capturing the Book Market: William Lane, A. K. Newman, and the Minerva Press

William Lane, the founder of the Minerva Press, was born about 1738.[16] He was the son of a poulterer and initially followed his father's trade. According to Blakey Lane began his bookselling career around 1770, but Ian Maxted in *The London Book Trades 1775-1800* (1977) has him trading in 1763,[17] using half of his father's shop for his new business. At about this same time he entered the circulating-library business, since we know from the *Morning Advertiser* of 8 February, 1794, that at that point the library had been established "upwards of twenty years."[18] By the end of 1773 Lane had moved into No. 13 Aldgate High Street and it was from these premises that he began publishing, producing that same year *The Ladies Museum, or Complete Pocket Memorandum Book for the Year 1774* and Hugh Stopley's *Christiani Cultus* in 1774. He moved to No. 33 Leadenhall Street in 1775; by 1776 his name occurs as a bookseller in Henry Kent's London Directory.[19] He was accepted as a member in the Stationers' Company in 1777 and became a Liveryman two months later.

By 1784 Lane had his own press and was advertising for works to print. In the 1784 novel, *The Correspondents*, for example, Lane solicited novels "in manuscript for publishing the ensuing Season." It is in this decade that his business began to flourish; whereas he had produced only twelve works in the 1770s, in the 1780s he produced at least 140. Although it appears that he owned a small press at this time, it is likely that he also employed outside printers.[20] By 1786 he found it necessary to take Richard Slatter as apprentice.[21] Lane diversified his publishing interests two years later when, in partnership with several other "Gentlemen of Property and Character," he became the proprietor of the first evening daily, *The Star and Evening Advertiser*, which he used to promote his own publications.

In keeping with his obvious business talents, Lane proved to be a clever and innovative advertiser. Michael Sadleir has noted that Lane "show[ed] an enterprise and an elaboration of publicity-method which are astonishing at their period."[22] Sadleir offers as an example a six-page advertisement entitled "A Tale Addressed to the Novel Readers of the Present Time." This "tale," which has a manuscript endorsement noting it to be by Lane, is a clever pastiche of thirty-eight Minerva Press titles in a gothic-inspired narrative. In this little story ELLEN, COUNTESS OF CASTLE HOWELL visits "an ancient and gothic structure":

> Notwithstanding its gloomy situation, yet to this Castle Ellen constantly paid her devotions, passing a beautiful plain, (in the middle of which was placed the SHRINE OF BERTHA) before she entered the dreary paths of the forest.
>
> Her companions were PAULINE, A VICTIM OF THE HEART, and MADELINE, of the HOUSE OF MONTGOMERY. Her attendants LUCY, with the twins ELLEN AND JULIA, having been reared in the CASTLE OF WOLFENBACH, were, from some ERRORS OF EDUCATION, not the WOMEN THEY SHOULD BE; and as such, were constantly stopt by the dragons, till the Countess returned from her pious visits.

This narrative ends with "MINERVA descend[ing] from her throne, with information, that she would take them all under her patronage, and with such others as offered for her protection, should, in the course of the year, be presented to the throne of public approbation."[23]

In 1790 Lane began to operate under the name of the Minerva Press and enlarged his premises with the addition of two neighbouring houses. Besides printing his own publications, he was also seeking out general printing jobs at this time. By 1791 he was able to advertise a staff of "upwards of thirty men . . . constantly employed"[24] and had at least four presses in operation, each with two pressmen and three compositors.[25]

There is evidence that Lane was associated with a number of other London firms. In the *Morning Advisor* of 8 February, 1794, for example, Lane speaks of "publishing, both at the Minerva and the West End of the Metropolis, by auxiliary friends,"[26] and a number of Minerva Press publications have imprints which note that they were "printed for William Lane . . . and sold by E. Harlow."[27] Lane also had a number of music imprints, some with Oliver and Boyd of Edinburgh,[28] as well as dealings with American publishers--he reprinted, for example, all of Charles Brockden Brown's novels. While Lane's editions of works originally published in America might have been simple appropriations (he did not acknowledge the original editions), Blakey points out that Lane did have a legitimate connection with the publisher of the first American edition of *Weiland*, H. Caritat, who became the New York agent for the Minerva Press.[29]

Lane had become a member of the Honourable Artillery Company in 1767 and apparently served in the military with distinction. Even though he had left the militia for three years in order to spend more time at his business, in 1779, only a year after his return, he was not only second captain and adjutant of the White Regiment of Trained Bands, but also major-general of the whole Company and the head of the Military Committee. By 1791 he was a lieutenant-colonel in the White Regiment of the Company and eventually became first captain of the West London Regiment when the Trained Bands were reorganized into the regular militia in 1794. Lane was able to find business advantage even in military service. His publication of an illustrated military handbook entitled *The Soldier's Companion* (1798) went to at least sixty-five editions and enjoyed extremely brisk sales, with 200,000 copies reportedly being sold in just a few days.[30]

As mentioned previously, Lane started his circulating library business around 1770. According to Blakey, he "established circulating libraries in all parts of the kingdom for the sale of his novels, and was for many years his own traveller,"[31] by which strategy he developed a steady market for his own productions. In 1784 he was offering his assistance to individuals wishing to set up their own circulating-library businesses:

> He begs to inform any Person, either in Town or Country, desirous of commencing a Circulating Library, that he has always ready bound, several Thousand Volumes, in

> History, Voyages, Novels, Plays, &c. suitable for that Purpose; and that he will be happy in instructing them in the Manner of keeping a Reading Library.--On an Address to him, as above, they may receive an immediate Supply of Entertaining Books.[32]

This offer was repeated in Lane's 1791 prospectus.

A story of steady growth is told in the series of extant Minerva Library Catalogues as well as by Lane's advertisements and prospectuses. According to these sources, "Lane's General and Encreasing Circulating Library" could boast ten thousand works in 1790. Such a list of works gives some credibility to Lane's claim in a 1794 prospectus printed in the *Morning Advertiser* of 8 February, 1794, that "from the number of Books in this selection, and the manner in which it is conducted, it [the Minerva library] can now boast being the first in London."[33] By December 1791, when Lane purchased "the *Stock* of *Novels*, consisting of several *thousand volumes*, printed by Mr. *John Walter*, at the Logographic Press," he was able to declare that "this Collection, added to his former, [made] *Lane's Repository* for Tales, Novels, and Adventures, the first in Europe, as the general amount [was] near *Six Hundred Thousand Volumes*."[34] The catalogue of 1802 indicates a stock of nearly seventeen thousand items, which fell to eight thousand in Newman's 1814 catalogue. Although the stocks were replenished to between ten and eleven thousand items by 1820, the library was never as extensive as it was under Lane's proprietorship.

At the turn of the century Lane was at the apex of his career. Just over sixty, he decided to separate the printing and publishing/bookselling operations of the Minerva Press and take a partner into each of these new firms. His choice for a publishing partner was a former apprentice, Anthony King Newman, who became part of the business in 1801. It appears from a change in imprint (to *Lane, Newman and Co.*) that other partners joined the business in 1803, but no details remain concerning these partners. For the new printing firm Lane took John Darling, "a clever young Edinburgh printer," as a partner sometime before 1806.[35] By 1813 Darling had become the sole owner of the printing office, where he continued to use the "Minerva-office" designation in 1839 when he took his son as partner. John Darling senior retired in 1849.

Lane retired sometime between 1803 and 1808 and moved to Brighthelmstone (i.e., Brighton) where he died on 29 January, 1814. His obituary appeared in the *Weekly Advertiser; or, Lewes and Brighthelmstone Journal* of 31 January, 1814:

> Died on Saturday last, at his house, No. 3 Gloucester Place, W. Lane, esq., formerly of the Minerva Printing-Office, London. His strong mental power and great fortitude he supported to the last hour. As a publisher few excelled him in the novel line. He was a friend to the distressed, and a zealous supporter of his country.[36]

Lane's second wife, Phoebe (Shepheard) Lane, inherited £17,500 from her husband's estate. He had no children from either marriage.

Little is known about Lane's personal life or character. According to Timperley, "No man knew the world better, and none better how to manage and enjoy it,"[37] but there are indications that the rise of the son of a poulterer garnered some resentment. Samuel Rogers goes to some trouble to record his memory of "the splendid carriage in which [Lane] used to ride, and his footmen with their cockades and gold-headed canes,"[38] and in 1798 an unknown artist lampooned Lane in a cartoon of "Bashaw Count Bounce, the Leadenhall Captain." This cartoon featured Lane in full regimentals standing outside the Minerva premises, his supporters depicted as a basket of Minerva Press novels and "a sort of goose rampant, whose spirited attitude is an amusing parody of the captain's own."[39] In the margin someone has written:

> To Printing Poulterers the fates how kind,--
> A Rag Fair Chariot & a Black Behind.[40]

Lane is generally presented as a shrewd opportunist, but the anecdotal evidence of his benevolence does not reinforce this stereotype. In 1791 Ann Dowley, an unfortunate widow with six children, made public acknowledgement to "her most grateful Thanks to Mr. *Lane*, under whose recommendation this Subscription commenced, for his attention and humanity."[41] Eliza Parsons uses "Mr. and Mrs. Lane of Leadenhall Street" as a reference in a letter of 18 December, 1792, in which she requests the assistance of the Royal Literary Fund.

Fictional representations of Lane's humanity also exist. In Eliza Kirkham Mathews's sentimental novel *What Has Been* (1801) the heroine is an author whose husband is unjustly imprisoned and condemned to death. She, desperate for money, attempts to sell her novel in a scene which may well have been written as a compliment to Lane:

> She . . . was immediately introduced to the publisher--And here let me gratify the ardent desire I feel of describing a man, for whom all who know him must feel the highest veneration. . . . He appeared about forty-five, yet in truth was seven years older; but the temperate and regular life which he had passed from youth to manhood, had given him a glow of health and cheerfulness not frequently seen in a man absorbed in the cares of the world. His countenance expressed that benign and tranquil cast which alone results from an unsullied conscience and a benevolent heart. "Good-will towards man," was legibly imprinted on his open brow, and the sparkling intelligence of his fine blue eyes was softened by the humid drops of pity which the pensive loveliness and melancholy appearance of Emily had engendered.[42]

When this publisher refuses the manuscript, the heroine, in an agony of despair, bursts into tears:

> This excellent man saw the distress under which she laboured, and from his soul pitied it. She was a stranger to him; her affliction might be feigned, notwithstanding its apparent sincerity; but his heart was alive to every active principle of benevolence, and he scorned to contaminate its purity by permitting suspicion to conquer his humanity.--"You appear distressed," sad he, in a tone of gentlest compassion, "and Heaven forbid I should refuse to soften it, if in my power.--Pardon me, you may be in want of money; allow me to advance this trifle," drawing a couple of guineas from his purse; "take the manuscript home, and when you have made the proposed alterations, return it to me, and you shall receive its full value. Come, my dear Madam, I see you are in sorrow,--hope for better days."[43]

It is impossible to assess the accuracy of this passage as a delineation of Lane's character. Mathews may have written the scene as a realistic depiction of Lane, as a self-serving attempt to flatter him, or simply as an author's daydream. But if it *is* a pencil sketch of Lane, it is particularly interesting because it presents him as not only charitable but discriminating; this publisher will not accept the manuscript until it is just right.

Blakey reproduces a similar passage from the anonymously published *The Follies of St. James's Street* (1789), which definitely does depict Lane. In this novel an author trying to sell her second novel is sent to Leadenhall Street, where she finds a favourable response:

> the Gentleman recommended to me [is] liberal in his ideas, and equally polite in his manner, who, not only with spirit receives these kind of light airy readings, but, in a manner that does honour to his publications, introduces them to the world. . . . This work is now presented to the shrine of public favour:--but that young and timid adventurers for fame may be encouraged to present the offsprings of their genius, to Lane's Literary Repository, it is but justice to say, the proprietor is both free, generous and encouraging; and, to make use of the phrase, possesses fully the mechanism of books.
>
> James Wallace, Village of Martindale, Welch Heiress, Duke of Exeter, &c. Novels that are universally read and esteemed, and which, though replete with fine sentences, elegant language, and moral instructions, might have been consigned to oblivion but for his public spirit: truth and justice therefore compel a declaration, that through this press, Ladies and Gentlemen that have Novels, Tales, and little Traits of that kind, will find it advantageous, as well as honourable, to have their works introduced to the public.[44]

It appears from this passage that Lane was particularly interested in attracting "young and timid" authors--perhaps because such writers would be less likely to demand a high price for their works. As Blakey points out, at the very least this passage is a most interesting example of Lane's advertising skill.

After Lane retired in 1809 Newman continued publishing, eventually dropping "Minerva Press" from his imprint after 1820. He expanded the company's production of gift or presentation works for young readers. These were often designated as "Juvenile Prize Books" and advertised as being "for the instruction and amusement of the young." Barbara Hofland was particularly adept at producing works of this sort under such titles as *The Good Grandmother, and her Offspring* (2nd ed., 1820), *The Sisters*

(1814), or *The Affectionate Brothers* (1816). In the 1830s she wrote a large number of single-volume works just for this market--all bearing the name of a single virtue such as *Decision* (1835), *Patience* (1835), *Integrity* (1836), *Moderation* (1836), *Humility* (1837), and *Fortitude* (1838).

It is difficult to be certain exactly what Newman published because he enjoyed a special business arrangement with Dean and Munday of Threadneedle Street. This arrangement allowed him to buy special editions of a thousand copies at half the published price with the Dean and Munday imprint replaced by his own. If Newman chose to buy smaller quantities of such editions, the work would appear under a joint imprint.[45] Correctly assessing Newman's later production is further complicated by the fact that he increasingly turned to remainder publication after 1820. He would buy the sheets from other publishing houses and simply print a new title page with his own imprint. Newman retired in 1848, selling his stock to another remainder publisher, Robert S. Parry, who carried on in the same premises until 1854.[46] Le Fanu refers to Newman in *Forgotten Novels* as a "patron of undeveloped fictional genius" who

> held on till within the last score years, when he retired to take some rest at Gravesend, at the ripe age of four score. From all that we can learn, he was an estimable citizen, and possessed judgement in his peculiar walk. Remnants of his stock, done up in cloth to have a modern air, were sent to the great auction-rooms in Dublin, Edinburgh, and other large towns, previous to handing on his good-will to his successor. At this day there is no representative of the old firm.[47]

* * * * *

Although Lane has been grudgingly--if rather contemptuously--admired for his ability to turn a profit, he has hardly been regarded as a patron of the literary arts. According to A. S. Collins in *The Profession of Letters,* Lane was the "prince" of those "new men in 'the trade'" who had an unhappy "tendency to speculate in trash":

> [Lane] poured out his novels one after another like a swarm of gaudy insects fluttering out their brief life in a dazzling burst of fashionable sunshine. The readers who were pleased by the sparkle of their tinsel must have been child-like in their tastes, but for

> some years they sold wonderfully well, and as Lane paid his authors little for them, he grew a rich man on the proceeds.[48]

Embedded in Collins's comments are three of the generally held assumptions about the Minerva Press. First, there is a denigration of the readership, who are presented as "child-like"-- naive readers only interested in literary tinsel. Second, there is the assumption that Lane produced only fiction, pouring out into a willing market an endless stream of lightweight novels. And finally, there is the presentation of Minerva Press productions as ephemeral, homogeneous, and aesthetically unworthy of consideration (they are "insects," "a swarm," "gaudy," and "trash").

Devendra P. Varma, for example, notes the ephemeral nature of Minerva Press publications in *The Gothic Flame*:

> the circulating library catered for the taste of "the leisured fair," although the reading of the novels was despised as a waste of time by serious-minded persons. Actual purchase of these novels was exceptional: confidential maids got them from Lane's or other circulating libraries, and the regular borrowing and library circulation soon reduced the few copies to scraps. And as they were more or less a transient entertainment no one cared about their survival. Even if a solitary copy or two survived by some chance, they were thrown out contemptuously as unworthy of the bookshelf, and the children who played with them for their pretty pictures accomplished their destruction. Many of them lacking the vital protection of good binding perished without a trace. Any surviving copies were cast out from lumber-rooms and remote country libraries to suffer death by fire, or the ignominy of cheap auction.[49]

Besides illustrating that Collins's judgement reflected the standard critical view, this quotation exemplifies the chief difficulty of research into popular fiction. Varma is paraphrasing a passage from Montague Summers's *The Gothic Quest* (1938, rpt. 1964), a passage in which Summers is discussing bluebooks rather than novels:

> Even if a virgin copy or two by some chance survived, they would not have been for a

> moment deemed worthy of the bookshelf, or even of a cardboard cover. They were thrown out contemptuously; the babies crawling over the nursery floor were allowed to play with them for the sake of the pretty painted pictures, and little hands soon had them in scraps and tatters.[50]

Putting aside the ethics of such wholesale "paraphrasing," one finds the critical practice exemplified by Varma to be common in the criticism of early popular fiction, and the gothic novel in particular. Critics who wish to discuss this type of literature are faced with huge numbers of texts, often of considerable length, sometimes not well-written, and usually available only in private collections, rare book libraries, or in a micro-material format. The task is daunting, especially if what is desired is simply a backdrop against which to construct an argument. Critics have therefore adopted the judgements and research of others without investigating whether judgements based on nineteenth- or early twentieth-century sensibilities continue to be valid.[51]

In this study I attempt to address this problem with a text-based quantitative study of the period's most popular publishing house. I use the assumptions about the Minerva Press as a template for an analysis of the press's readership and productions. For the most part, Minerva Press readers would have been circulating-library subscribers. Although it has generally been understood that the vast majority of library patrons were young women interested only in fiction, there is convincing evidence that not only did circulating libraries serve a broad base of readership but that what was being borrowed was far more than just fiction. After examining a number of fictional representations of circulating-library patrons, I explore the social and mercantile functions that circulating libraries served within British society. I then examine three studies which support with empirical evidence the contention that circulating libraries served a wide variety of people with a wide variety of literature: Jan Fergus's analysis of the records of a small provincial circulating library and bookshop operated by Samuel Clay, Paul Kaufman's analysis of the account books of James Marshall's circulating library in Bath, and a second study by Kaufman, this one an analysis of twenty-two library catalogues.

The Minerva Press has long been associated with the novel and, in particular, with the gothic novel. In the third chapter of this study, I look at what Lane and Newman actually published between 1790 and 1820. I base my quantitative analysis on a data base which I have developed of 1636 works. Over a thousand (1036) of these works were published between 1790 and 1820. Of these 1036 works, I have inspected, in varying degrees of thoroughness, 483.[52] The bulk of the works I have inspected are from the holdings of the Bruce Peel Special Collections at the University of Alberta and from the collection of Minerva works in the Princely Library at Schloss Corvey in Höxter, Germany. I tried to read as many of these works as possible and currently have plot notes for 227 novels, including 96 from the 1790s, 68 from between 1800 and 1809, and 63 from between 1810 and 1820.

What I discovered in my analysis of the press's corpus is a previously unappreciated diversity both in genre and sub-genre. The Minerva Press produced many works other than novels and many types of novels other than gothic and sentimental romances. Also, although many of the Minerva Press novels are poorly written, many are at least as good as the standard novels of the day. Mary Charlton, Robert Bage, and Eliza Fenwick, for example, all published very good novels under the sign of Minerva. I also found that Lane published far less gothic than has been previously assumed. In *Love, Mystery, and Misery* (1978), Coral Ann Howells notes that "between 1795 and 1810 more than a third of [Lane's] yearly output had Gothic titles."[53] This may be true (it rather depends on how one defines a "Gothic title"), but I found far less gothic between the covers of these novels than one would expect.

In the fourth chapter of this study I address the question of gender in relation to the Minerva Press. Critics have considered Minerva Press works to be unsophisticated formulaic fiction written by women for women. I found, however, that while it is true that more women than men published with Lane and Newman, an examination of the peritextual elements of Minerva texts indicates a previously unappreciated sophistication in Minerva authors. I found that authors maneuvered skilfully in order to engage the reader's attention and were particularly proficient at manipulating gender stereotypes to ensure a favourable response from critics. Reviewers, however, proved to be equally skilful in manipulating gender, and I found that the very strategies used by Minerva authors were ultimately used against them by reviewers.

The final portion of my study is a bibliography of the Minerva Press. This press has received no serious attention in the fifty-seven years since Dorothy Blakey published her study. In this time numerous works have come to light. In *The Minerva Press, 1790-1820* (1939) Blakey listed 1058 works (885 in her main list and 173 in a supplement); I have been able to add 578 works to her list, making a total of 1636. Following Blakey's model and in order to provide a context, I have chosen to include works which fall outside the thirty-year period in which the Minerva Press imprint was used. Looking at what was being published in the 1820s, for example, gives some sense of the direction in which Newman was already beginning to move in the previous decade.

Notes

1. John Tinnon Taylor, *Early Opposition to the English Novel: The Popular Reaction from 1760 to 1830* (New York: King's Crown P, 1943) 28.

2. Qtd. in Dorothy Blakey, *The Minerva Press, 1790-1820* (London: Oxford, The Bibliographical Society at the University Press, 1939) 2.

3. Blakey 2.

4. Blakey 53-54.

5. Blakey 123.

6. The six texts listed in *Northanger Abbey* are *Castle of Wolfenbach* (1793) and *Mysterious Warning* (1796) by Eliza Parson; *Clermont* (1798) by Regina Maria Roche; *Necromancer of the Black Forest* (i.e., *The Necromancer; or, The tale of the Black Forest*, 1794) by Carl Friedrich Kahlert, translated by Peter Teuthold; *Orphan of the Rhine* by Eleanor Sleath (1798), and *Horrid Mysteries* (1796) by Karl Grosse, translated by Peter Will. The seventh novel which is mentioned is *Midnight Bell* (1798) by Francis Lathom. Newman published a second edition of this work in 1825.

7. These five works are *St. Margaret's Cave* (Elizabeth Helme, 2nd ed. 1819), *St. Claire of the Isles* (Elizabeth Helme, 1817, 1824), *Amazement* (Mary Meeke, 1804), *Midnight Weddings* (Mary Meeke, 2nd ed. 1814), and *De Clifford* (Mrs. Kennedy, 1820). Miss Mitford's book list is reproduced by G. E. Mitton, *Jane Austen and Her Times* (Methuen: London, 1905) 168-69.

8. Amy Cruse, *The Englishman and his Books in the Early Nineteenth Century* (London: Harrap, 1930) 101.

9. Qtd. in Cruse 97.

10. Reviews for *Persiana* (1791), *Eliza Cleland* (1788), and *Albina* (1786). See *CR* ns 2 (July 1791): 356; *CR* 65 (June 1788): 486, and *CR* 62 (August 1786): 149.

11. Review of *Ellen Rushford* (1794). See *CR* ns 14 (June 1795): 225-26.

12. Blakey 1.

13. Samuel Taylor Coleridge, *Table Talk and Omniana* (1884) 311, qtd. in Blakey 1-2.

14. "Sanity of True Genius" in *Last Essays of Elia* (Everyman) 220-21, qtd. in Blakey 3.

15. Thomas Medwin, *The Life of Percy Bysshe Shelley* (London: Oxford UP, 1913) 24.

16. William Lane's date of birth is uncertain. Blakey gives it as either 1745 or 1746. In *An Eighteenth-Century Book Trade Index* (U of Newcastle upon Tyne, 1977) Peter John Wallis gives the birth date as c.1737. I have taken 1738 in agreement with Montague Summers (*The Gothic Quest*, 1964) based on Lane being 76 when he died in 1814 (72).

17. Lane traded as William Lane from 1763-1802; as Lane and Newman from 1802-03; as Lane, Newman, and Co. from 1803-09; and as Lane, Darling, and Co. 1806-13. See Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone, Kent: Dawson, 1977).

18. Qtd. Blakey 7.

19. Montague Summers, *The Gothic Quest: A History of the Gothic Novel* (New York: Russell & Russell, 1964) 72.

20. Blakey 40.

21. Blakey 9-10.

22. Michael Sadleir, "'Minerva Press' Publicity: A Publisher's Advertisement of 1794," *The Library* 21 (1940): 207.

23. Reproduced by Sadleir 208-9.

24. *The Star*, May 9, 1791, qtd. Blakey 41.

25. Blakey 80.

26. Qtd. in Blakey 42. Blakey also gives other examples of Lane's possible association with other publishers. See page 42, note 2.

27. Such titles include *Castle of Wolfenbach* (1793), *Ellen and Julia* (1793), *Frederic and Louisa* (1792), *Frederica Risberg* (1793), *A Friend to Old England* (1793), *Mariamne* (1793), *Massacre of the French King* (1793), *Mental Improvement for a Young Lady* (1793), *Queen of France* (1793), *Rosina* (1793), *Secresy* (1795), *The Will of Louis the Sixteenth* (1793), *The Trial of Thomas Paine* (1792, 4th ed. 1793), *A Trip to Paris* (1793), *Verses Occasioned by the Death of the Late Unfortunate Louis the Sixteenth* (1793), and *Woman as She Should Be* (1793).

28. Maxted.

29. Blakey 43.

30. Nichols, *Illustrations*, viii. 479, 685, qtd. Blakey 20.

31. Blakey 21.

32. Advertisement in *The Correspondents* (1784).

33. Qtd. in Blakey 113.

34. *The Star* 20 Dec. 1791, qtd. in Blakey 19.

35. A. W. Tuer, "The Old Minerva Press," *The Bookworm* (1888) 389.

36. Qtd. in Summers *Gothic Quest*, note 37, 103.

37. C. H. Timperley, *Encyclopaedia of Literature and Typographical Anecdotes* (London, 1842) 853.

38. Samuel Rogers, *Recollections of the Table Talk of Samuel Rogers* (London, 1856) 139.

39. Blakey 21.

40. Blakey 21. According to Blakey, the original drawing has been mislaid, but a reproduction appears in Major G. Goold Walker's *History of the Honourable Artillery Company 1537-1926* (1926) 188.

41. *The Star* 19 Nov. 1791, qtd. in Blakey 25.

42. Eliza Kirkham Mathews, *What Has Been* (1801) Vol. 2: 214-15.

43. Mathews Vol 2: 216-17.

44. Qtd. in Blakey 70-71.

45. Tuer 390.

46. Montague Summers, *A Gothic Bibliography* (London: Fortune P, 1940) xii.

47. *Forgotten Novels: Dublin University Magazine* 59.251 (Mar. 1862): 349, qtd. in Summers, *Gothic Bibliography* xii.

48. *The Profession of Letters: A Study of the Relation of Author to Patron, Publisher and Public, 1780-1832* (Clifton, NJ: Kelley, 1973) 113.

49. Devendra P. Varma, *The Gothic Flame: Being a History of the Gothic Novel in England: Its Origins, Efflorescence, Disintegration, and Residuary Influences* (London: Barker, 1957) 6.

50. Montague Summers, *The Gothic Quest: A History of the Gothic Novel* (London: Fortune, 1938) 84-85.

51. This is particularly clear in Frederick S. Frank's *The First Gothics: A Critical Guide to the English Gothic Novel* (New York: Garland, 1987). Although Frank's plot summaries of better-known gothic novels are fairly accurate, I found his synopses of lesser-known texts often far from the actual plot of the novel. In many cases, even the names of the characters were incorrect. So many texts in this "guide" are misrepresented that *The First Gothics* is virtually useless. Other critics, however, continue to use Frank's plot summaries as a base from which to formulate generalizations about the early gothic novel.

52. Because of the way my data base is set up, it is difficult to establish an exact total. I have listed 420 works from the Corvey collection and 133 from the University of Alberta. I have inspected all of these, as well as works in libraries in Augsburg, Coburg, and Great Britain. The difference in the total is due to overlaps in these collections.

53. Coral Ann Howells, *Love, Mystery, and Misery: Feelings in Gothic Fiction* (London: Athlone, 1978) 80-81.

Chapter II: The Circulating Library

> There is scarcely a street of the metropolis, or a village in the country, in which a circulating library may not be found: nor is there a corner of the empire, where the English language is understood, that has not suffered from the effects of this institution.[1]

The Context

The end of the eighteenth century saw a tremendous increase in the popularity of the novel during a period when English society was under a great deal of stress: the impact of the Industrial Revolution was being felt in every stratum of society; the population was growing rapidly;[2] workers, displaced from their traditional rural mode of life, were streaming into the cities;[3] inflation was rampant; and rioting seemed to be the new national pastime. As the population grew and shifted, the traditional class structure also strained and changed: the distance between the middle-class and the working class became increasingly amorphous as the number of skilled labourers, small shopkeepers, clerks, and better domestic servants increased.[4] This period also saw the development of a new lower class: underpaid, overworked urban labourers with enough political sophistication to express their hopelessness and desperation in a series of riots, a practice which culminated in the Peterloo Massacre of 1819. Social problems were being addressed with increasing seriousness in the light of contemporary events in France, and various voices competed for attention: radicals Mary Wollstonecraft and Mary Hays cried out for change in the treatment of women; Robert Raikes and Dr. Andrew Bell argued for educational reform; Elizabeth Heyrick agitated for the abolition of the slave trade; philanthropist John Howard argued the merits of prison reform; conservative politician Edmund Burke evoked the values of a golden age with impassioned purple prose; and Hannah More, the "Bishop in Petticoats," flooded the country with reactionary propaganda.

Issues of reading, writing, and access to books were centred within this cacophony of voices. It goes without saying that members from all groups used books and pamphlets to advance their positions and answer the attacks of their opponents--Burke's *Reflections* addressed Price and was in turn answered by Paine and Wollstonecraft--but control of what should be published, who should write it, and who should read it were issues fraught with political, social, and moral import. For the first time in history a mass reading audience was available for edification or exploitation, and competing interests jockeyed for positions of control or influence.

It is difficult to ascertain just how large this mass reading audience was or of whom it was composed. Contemporary anecdotal evidence indicates a large increase in the number of readers, but the accuracy of such reports is difficult to assess. When Samuel Johnson, for example, refers to the country as "a nation of readers" or states that "[g]eneral literature now pervades the nation through all its ranks" his words--as Richard Altick has pointed out--must be understood within a limited context; Johnson certainly was not suggesting that the lowest orders had access to "general literature" or that all Britons were even literate.[5] Even numerical evidence such as Edmund Burke's reported estimate that during the 1790s the English reading public numbered no less than eighty thousand[6] must be accepted with some hesitation, especially since Burke's estimate cannot be found anywhere in his speeches or writing.

Similarly, levels of literacy are also very difficult to calculate, in no small part because the very term "literate" tends to be slippery; it does not, for example, necessarily mean a person is able to read extended text and may signify only that a person can write his or her name or read simple signs. And of course the *ability* to read extended text does not establish the *likelihood* that such texts are read. The difficulties of calculation are evident in the wide range of estimates: Raymond Williams, for example, estimates that approximately thirty-six to forty-five percent of Britons were literate at the end of the eighteenth century,[7] while Lawrence Stone places that figure at closer to sixty-five percent of English men and eighty-eight percent of Scottish men. Since the landed gentry, the clergy, and the professionals were already "almost 100 percent literate" in this period, Stone argues that increases in literacy must of necessity have come from the lower classes and occupations such as yeomen, husbandmen, artisans, and tradesmen.[8] Stone includes only males in his figures, female literacy being even more difficult to determine; it is generally established using either nineteenth-century anecdotal evidence concerning advancements in female education or the depiction of women in satire.[9] Neither source is accurate or unbiased.

Even though we cannot determine exact readership or literacy figures, what is certain is that there existed a growing perception both that the number of readers were increasing rapidly and that the practice of reading was crossing class and social barriers. This perception is evident in the following passage from

James Lackington's 1803 *Memoirs*:

> I cannot help observing that the sale of books in general has increased prodigiously within the last twenty years. According to the best estimate I have been able to make, I suppose that more than four times the number of books are sold now than were sold twenty years since. The poorer sort of farmers, and even the poor country people in general, who before that period spent their winter evenings in relating stories of witches, ghosts, hobgoblins, etc., now shorten the winter nights by hearing their sons and daughters read tales, romances, etc., and on entering their houses, you may see *Tom Jones, Roderick Random*, and other entertaining books, stuck up in their bacon-racks, etc. If John goes to town with a load of hay, he is charged to be sure not to forget to bring home *Peregrine Pickle's Adventures*; and when Dolly is sent to market to sell her eggs, she is commissioned to purchase *The History of Pamela Andrews*. In short all ranks and degrees now READ. But the most rapid increase of the sale of books has been since the termination of the late war with America.[10]

Lackington's career as a highly successful remainder-merchant stands as evidence of the truth of his observation about the prodigious increase in publication: in the 1790s he claimed an annual turnover of 100,000 volumes and a profit of £4,000-5,000.[11]

Increasing rates of publication are further confirmed by several modern studies. Raymond Williams, for example, finds that whereas approximately 100 titles were published annually at mid-century, 372 titles were being published per year by the 1790s. This number continued to rise exponentially until by 1850 an average of 2600 titles were being published annually.[12] Ian Maxted places the numbers even higher. According to his figures in *The London Book Trades 1775-1800* an average of 524 titles per year were published in the 1740s, and this number rose steadily until an average of 761 titles per year were being published in the 1790s.[13] Further evidence of an increasing readership can also be found in the press runs of very popular works. As mentioned earlier, in 1806 two thousand copies of Anna Maria Bennett's six-volume novel, *Vicissitudes Abroad; or, The ghost of my father* were sold the first day it was offered to the public. Four years later, 20,300 copies of *The Lady of the Lake* were sold the first month after its publication, and three years after that, 10,000 copies of *Rokeby* were sold within the first three months.[14] And, of course, Hannah More's *Cheap Repository Tracts* (1795-1798) were phenomenally successful: no less than 2,000,000 copies of monthly installments were sold by the second year of publication.[15]

This increase of reading material reflects a growing market for print materials which in turn reflects a growing number of readers. The conditions that fostered this growth have been discussed in detail elsewhere,[16] and include such elements as an overall increase in the population of Britain; an increase in the size and scope of the middle classes; the mechanics of social emulation in relation to movement between classes; an increase in the amount of leisure time, especially for women; the growth of the circulating-library system; the spread of Evangelicalism and its effect on the way leisure time could be spent; and changes in copyright law, particularly the 1774 decision enforcing the end of perpetual copyright.

In his memoirs Lackington indicates not only an increase in overall publication, but a penetration of the practice of reading into the lower classes ("all ranks and degrees now READ"). His belief that not only the "poorer sort of farmers" but "country people in general" were turning from their traditional entertainments to the more sophisticated pleasures of Fielding and Smollett was less a reflection of reality--Richard Altick calls it "sheer fantasy"[17]--than an expression of a general anxiety plaguing the period. With the increase in literacy, the advent of relatively cheap publication, and a very real revolution lurking on the doorstep, the potential danger to political and social stability should the masses become radicalized was obvious to the middle and upper classes. This anxiety came to a head in 1793 with the publication of a six-penny version of the second part of Tom Paine's *The Rights of Man*. The specific political response was a series of censorship laws designed to control seditious literature, but in more general terms the incident heightened contemporary uneasiness about the dangers of lower-class literacy, an uneasiness that deepened as details of the Terror filtered in from France.

Since the Restoration there had been two schools of thought about educating the masses. On the one side were those who believed that universal education was essential to social stability; they believed that given proper instruction the lower classes would voluntarily keep their places and thus the *status quo* would be maintained. On the other side were those who were convinced that keeping the populace uneducated curtailed the power of the press and ultimately preserved social order. Both sides, however, shared a perception that popular fiction was a threat. One response to this threat was simultaneously to encourage education and to attempt to divert readers' interests from "dangerous" fiction to morally "wholesome" and ideologically "safe" literature: *ergo* Hannah More's *Cheap Repository Tracts*. To those who perceived lower-class literacy as dangerous *per se*, the growth of the circulating library provided the perfect stalking horse, allowing the increasingly untenable position of opposition to universal education to be masked as a disapproval of popular fiction on moral and aesthetic grounds.

Evergreen trees of diabolical knowledge: Circulating Libraries

The late eighteenth century saw a rapid expansion of the circulating library system throughout Great Britain. Circulating libraries had existed since early in the century and had enjoyed a steady rate of growth until mid-century, when their numbers increased rapidly. London could boast of at least nine booklenders between 1740 and 1750, six of whom called their establishments libraries. In the important early essay "Eighteenth-century Circulating Libraries in England" Hilda Hamlyn calculates the number of booklenders to have increased to at least nineteen between 1770 and 1790 and to twenty-six between 1790 and 1800,[18] a number confirmed by Leigh's mention of twenty-eight "booksellers who keep circulating libraries" in the *New Picture of London* (4th edn.) in 1820.[19] James Raven, using lists from both Paul Kaufman and Hamlyn, notes that at least 112 rental libraries in London and 268 in the provinces were established before 1800.[20] In 1801 the *Monthly Magazine* reported that there existed "not less than one thousand" circulating libraries in England,[21] and by 1804 John Feltham could declare that "every intelligent village throughout the nation now possesses its Circulating Library," a statement echoed twenty-two years later with J. Britton's statement that "almost every small town in the kingdom possesses its circulating library."[22] Although one must allow for both rhetorical exaggeration and the inclusion of many "libraries" with a single shelf of books, there can be little doubt that the popularity of the institution was growing rapidly, as was the size and scope of many of the libraries, particularly those in London.

William Lane was an important factor in the expansion of the circulating library system; he spent a number of years travelling throughout the country, encouraging the development of a network of provincial circulating libraries in order to develop a market for his own productions.[23] In the following advertisement which appeared in the *Leeds Intelligencer* of 1 May, 1787, Lane offers to supply full libraries "from *Twenty* to *Five Hundred Pounds*" on a week's notice:

> At a period like the present, when a general Taste for READING and RECITATION so universally prevails, it will be found entertaining and useful to establish PUBLIC LIBRARIES in every Town throughout the Kingdom.--But as many are deterred from engaging in an Establishment of this Kind, through the Want of proper Information respecting the Rules and Qualifications for conducting such an Undertaking to Advantage, WILLIAM LANE, Wholesale Bookseller, Printer, and Publisher, Leadenhall-Street, London, will be happy to lay down a Plan, either by Letter, or otherwise, for those who are desirous of interesting themselves in a Profession, at once genteel and profitable--of whom a GENERAL CATALOGUE may be obtained, containing several Thousand Volumes on every Subject (to which continual Additions are making) the whole selling considerably cheaper than can be procured but from this general Warehouse and Universal Repository of Literature.
>
> A Selection of Books has been made, the Result of Twenty Years Care and Attention, on the various Subjects of *History, Voyages, Travels, Novels, Romances, Poetry, Plays, &c.* forming together a Grand Magazine of *Letters*, peculiarly adapted to CIRCULATING LIBRARIES; and in order that an *immediate* Supply may be received, a large Collection is kept ready bound, and a *Library* from *Twenty* to *Five Hundred Pounds*, properly arranged and classed with a *Printed Catalogue* may be ready at a *Week's Notice*.
>
> In an Undertaking of this Nature, from the extensive and opulent City, to the more contracted Village, Instruction and Entertainment may be diffused at a moderate Expence. The Historian, furnished with Remarks; the Gay and Volatile, with

> Amusement; the Sedate, an useful Friend for Solitary Hours; and Theatrical Amateurs, an agreeable Companion. In every Point of View, Institutions of this Kind must be forcibly convenient to all Classes of People, of general Service and Public Utility.[24]

Lane's business acumen is apparent in his emphasis on the breadth of the potential market ("every Town throughout the Kingdom," the "general Taste for READING and RECITATION [that] so universally prevails," and "all Classes of People"), his establishment of his own authority by a listing of his own credentials and the stressing of his connection to London ("from the extensive and opulent City, to the more contracted Village"), his presentation of himself as a public benefactor ("of general Service and Public Utility"), and finally and most importantly, his emphasis on quick profit. What is also interesting in this advertisement is Lane's division of his audience into four categories: the "Historian," the "Gay and Volatile," the "Sedate," and "Theatrical Amateurs." What is striking here is that he does not specifically gender his audience, that is unless one considers gaiety and volatility uniquely feminine.

As previously mentioned, Lane opened his circulating library around 1770, and by 1790, when he adopted the name Minerva, he had over ten thousand works in stock.[25] The library continued to grow until by 1802 the Minerva Library Catalogue listed nearly 17,000 titles.[26]

Representations of Circulating-Library Readers

The effects of circulating libraries on the development of reading practices and on the social fabric as a whole have been distorted by a rather unsophisticated acceptance of their representation in the literature of the period. We have, for example, tended to accept at face value derogatory statements about circulating library fiction from those who had much to gain by being seen as part of an elite (i.e., non-circulating library) class of authors and readers. Coleridge, for example, writes in his *Lectures on Shakespeare and Milton* that reading novels "fills the mind with a mawkish and morbid sensibility" and "occasions in time the entire destruction of the powers of the mind."[27] Yet we know Coleridge to have been a great novel reader in his youth. As a matter of fact, at eight he was made a free member of a circulating library in King Street, Cheapside, and claimed to have read every book in the catalogue--with no apparent mental impairment.[28] Coleridge's criticism of circulating libraries in the *Biographia Literaria* of 1817 seems overstated, rather in the manner of a newly converted religious or a recently reformed addict, a tone particularly interesting given his own struggles with opium:

> For as to the devotees of the circulating libraries, I dare not compliment their pass-time, or rather kill-time, with the name of reading. Call it rather a sort of beggarly day-dreaming, during which the mind of the dreamer furnishes for itself nothing but laziness, and a little mawkish sensibility; while the whole *material* and imagery of the doze is supplied *ab extra* by a sort of mental *camera obscura* manufactured at the printing office, which *pro tempore* fixes, reflects, and transmits the moving phantasms of one man's delirium, so as to people the barrenness of a hundred other brains afflicted with the same trance or suspension of common sense and all definite purpose. We should therefore transfer this species of amusement from the genus reading, to that comprehensive class characterized by the power of reconciling the two contrary yet co-existing propensities of human nature, namely, indulgence of sloth, and hatred of vacancy.[29]

The context, the syntax, the pseudo-scientific posturing, the language--particularly the heavy reliance on Latin, all serve to separate Coleridge, the reader, from "the devotees of the circulating libraries" and Coleridge, the writer and artist, from the nameless, faceless labourers who manufacture written commodities rather than literature.

To an overly large degree our perceptions of circulating libraries and their patrons are founded on their representation in works such as George Colman's *Polly Honeycombe* (1760), Sheridan's *The Rivals* (1775), Samuel Pratt's *Family Secrets* (1797), Hannah More's *Two Wealthy Farmers* (1801), and J. B. Papworth's "The Library" (1813). It is through the lens of such satirical representations that the conception of the typical library patron as female, brainless, and deceptive has developed. This portrayal is really a variation and extension of the common portrayal of novel readers in general and is perhaps not unexpected given the circulating library's association with fiction. Samuel Johnson's thumbnail sketch of novel readers as "the young, the ignorant, and the idle" in the *Rambler* (1750) needs only the addition of "the female" to perfectly complete the caricature of the typical circulating-library subscriber. Sheridan's

Lydia Languish in *The Rivals*, for example, is presented as a flibbertigibbet young woman with more energy than discrimination. Upon the announcement of company, Lydia madly runs about hiding the unacceptable circulating-library novels she reads in pockets and under cushions and placing on prominent display the acceptable works she ought to but does not read--in this case, "Mrs. Chapone" and "Fordyce's Sermons." Literary critics have noted the wide range of the works Lydia conceals--she hides "classics" such as *Peregrine Pickle*, *Humphry Clinker*, and *Roderick Random* along with "trash" such as *The Tears of Sentimentality*, *The Innocent Adultery*, and *The Gordian Knot*--and have interpreted such diversity of title and quality as both an indication and criticism of circulating-library readers' lack of discrimination. It is less often noted that such a mixture reflects just as graphically the heterogeneity of circulating-library offerings, a view supported by Clara Reeve, who in *The Progress of Romance* (1785) has her character Sophronia speak of the "good, bad, and indifferent" novels standing side by side "in the Chaos of a circulating Library."[30] And, of course, critical discourse about "trash" and "classics" is dependent upon the historical nature of the canonization process.

In *Family Secrets* Pratt satirizes the foibles of a number of types of circulating library patrons, almost all women. First we see an unusually honest woman, who--classified in error as "one of our learned ladies"--returns a coachful of heavy tomes, explaining that her tastes run exclusively to "[t]he last plays and novels." She is followed by Lady Sarah, "a rational woman" who studies "only metaphysics." Lady Sarah complains that the shopman has sent her "trumpery" novels rather than the learned works she desires. When Lady Sarah offhandedly orders "some nonsense for the servants" after ordering works by Priestley, Mandeville, and Hutcheson for herself, the narrative invites the reader to join in a smile and a wink at this transparent, slightly contemptible ruse.[31] Our understanding of Lady Sarah as hypocrite is confirmed by the next patron, "a pretty lisper" who identifies her predecessor as the "inveterate snuffler" who leaves unpleasant mementos in the novels she borrows. Other patrons include the "whisperers" who, ashamed of their taste for circulating-library fiction, either send others to borrow the works they want or "hem, cough, blush, [and] stammer" their requests; a "bevy of young things" who "flutter out of their carriage" to choose novels to read while their hair is being dressed; and "the consumers," whose desire for fiction is insatiable and who devour volume after volume like "pretty caterpillars." Despite the offhand inclusion of the categories of "folio men" and "rational readers," the overwhelming impression is one of femaleness, youth, and dissimulation, an association epitomized in the following passage:

> Thus I dispose of my good things . . . [said the booklender] sometimes tucked between muslins, cambrics, silks, satins, and the like, or rolled into a bundle, then thrown into a coach by some of my fair smugglers; the old ones meanwhile, Mams and Dads, never the wiser.

Although more even-handed depictions of circulating libraries and their patrons can be found in both literature and the period's social history, such descriptions do not seem to resonate with critics to the same degree as the satirical ones. Jane Austen, for example, mentions circulating libraries and the popular fiction associated with them in several of her own novels, the best-known example being *Northanger Abbey*. In this novel Catherine Morland, after a remarkably ordinary childhood, at fifteen goes into training to be a heroine by reading "all such works as heroines must read." Later in Bath the reading of a "horrid" novel, *The Mystery of Udolpho,* heightens her imagination to the state where she scares herself silly during her visit to Northanger Abbey. Austen's association of popular fiction with Catherine's foolishness and embarrassment, as well as its association with the shallow coquette, Isabella Thorpe, seems a severe indictment of such works. As with all things in Austen's novels, however, nothing is as simple or as straightforward as it first appears. The authors Catherine reads during her two years of heroine-preparation are Pope, Gray, Thomson, and Shakespeare, hardly the romantic reading one would expect. And while it is true that Catherine misinterprets every sign and clue while at Northanger Abbey, she does not really mistake General Tilney's character, as has often been observed. While the General is not a murderer, when he sends Catherine home without making proper arrangements for her comfort, safety, or indeed, ensuring that she has money enough for the journey, he puts the inexperienced girl in some danger. Prosaic danger, perhaps, but danger real enough.

In *Pride and Prejudice* circulating-library fiction is associated particularly with the younger Bennett girls. When Mr. Collins is asked to read to the Bennett family after dinner,

> [he] readily assented, and a book was produced; but on beholding it, (for every thing announced it to be from a circulating library,) he started back, and begging pardon, protested that he never read novels.--Kitty stared at him, and Lydia exclaimed.--Other books were produced and after some deliberation he chose Fordyce's Sermons.[32]

Lydia very quickly and rudely brings the sermon reading to a close. Her preference for marbled-covered volumes is clear, and, given her character, no compliment to such fiction. But one presumes all the Bennett ladies would have preferred fiction to Fordyce, and one need only remember with what respect Mr. Collins's tastes are treated in the novel or how little the narrative supports Mary's choice of reading matter to mitigate the association of fiction with Lydia.

Austen's depiction of circulating libraries is at its most positive in *Mansfield Park*. While exiled in Portsmouth, Fanny Price misses the access to books she had enjoyed at Mansfield Park and, wishing to share her pleasure in reading with her sister, subscribes to the local circulating library. Austen presents Fanny's subscription to the library as a moment of liberation and assertion:

> Fanny found it impossible not to try for books again. There were none in her father's house; but wealth is luxurious and daring--and some of hers found its way to a circulating library. She became a subscriber--amazed at being any thing in *propria persona*, amazed at her own doings in every way; to be a renter, a chuser of books! And to be having any one's improvement in view in her choice! But so it was. Susan had read nothing, and Fanny longed to give her a share in her own first pleasures, and inspire a taste for the biography and poetry which she delighted in herself.[33]

Fanny is no Lydia Languish, but like Lydia, Fanny is getting more than cheap fiction from the circulating library: Lydia gets Smollett and Fanny gets biography and poetry. As Lee Erickson has pointed out in "The Economy of Novel Reading: Jane Austen and the Circulating Library" Austen is suggesting in *Mansfield Park* that circulating libraries could ideally be, and certainly were in Fanny's eyes, a "means for the intellectual liberation of women of small means."[34]

Not everyone saw circulating libraries in such a positive light, but Austen, herself a subscriber to a circulating library in Basingstoke run by a Mrs. Martin, had little patience with the pretension of those who had to mark their place in the latest fiction before adding their voices to the general condemnation of the novel. In a letter to her sister Cassandra dated 18 December, 1798, Austen notes that

> --As an inducement to subscribe Mrs. Martin tells us that her Collection is not to consist only of Novels, but of every kind of Literature, &c. &c.--She might have spared this pretension to *our* family who are great Novel-readers & not ashamed of being so;--but it was necessary I suppose to the self-consequence of half her subscribers.[35]

Jane Austen is only one of a number of famous circulating-library subscribers. I have already mentioned Macaulay's and Hunt's pleasant recollections of the Minerva Press. Charles Lamb also recalled his circulating-library experience with a great deal of genuine affection, writing in his 1822 essay "Detached Thoughts on Books and Reading": "How beautiful to a genuine lover of reading are the sullied leaves, and worn out appearance . . . of an old 'Circulating Library' Tom Jones, or Vicar of Wakefield! How they speak of the thousand thumbs, that have turned over their pages with delight!"[36] According to A. S. Collins, George Crabbe not only read circulating library novels, but found them useful in his own work. He read novels aloud to his wife and children on family walks and apparently wrote three of his own which unfortunately he chose to destroy. Crabbe's son said of his father in the nineties "that even from the most trite of those fictions, he would sometimes catch a train of ideas that was turned to an excellent use; so that he seldom passed a day without reading part of some such work and was never very select in the choice of them."[37] Cowper also was a subscriber. In 1781 he asked his friend Joseph Hill to enter his subscription in "some well-furnished circulating library" and bespeak a catalogue for him so that he might order the books he desired.[38] Perhaps the highest praise of the circulating library came from the pen of poet laureate Robert Southey, who reminisced in a letter dated 19 January, 1823, that "Bull's Circulating Library was to me then what the Bodleian would be now."[39]

Circulating-Library Readership

For the most part, modern critics have accepted the satirical representations of circulating library patrons at face value. In other words, we have accepted that these authors satirize female patrons because most library patrons *were* women, and that these patrons are presented as young and undiscriminating because library patrons *were* young and undiscriminating, and so on. There is strong evidence, however, that there was a much broader base of readership in these libraries than previously assumed.

In *Northanger Abbey* Jane Austen mounts her famous defence of the novel, noting that novels are works "in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language."[40] Austen then suggests through the character of Henry Tilney that young men were also great readers of the novel. When Catherine remarks that she thought that "young men despised novels amazingly" young Tilney replies:

> It is *amazingly*; it may well suggest *amazement* if they do--for they read nearly as many as women. I myself have read hundreds and hundreds. Do not imagine that you can cope with me in a knowledge of Julias and Louisas. If we proceed to particulars, and engage in the never-ceasing inquiry of "Have you read this?" and "Have you read that?" I shall soon leave you as far behind me as--what shall I say?--I want an appropriate simile;--as far as your friend Emily herself left poor Valancourt when she went with her aunt into Italy. Consider how many years I have had the start of you. I had entered on my studies in Oxford, while you were a good little girl working your sampler at home![41]

Here the antecedent for "my studies" seems to be deliberately indeterminate: is Henry simply noting the difference in their ages or is this a tongue-in-cheek suggestion that much of his time in Oxford was spent in the circulating library?

Henry Tilney's assertion that men were equally interested in fiction is hard to support empirically. It is very difficult to determine exactly what people read, especially if they had some reason to be deceptive about their reading habits. The contents of personal libraries are of little use in this matter; few people bought and bound popular fiction since it was expensive and most people would read a novel or a play only once.[42] Jane Austen notes in a letter to Fanny Knight that a second edition of *Mansfield Park* may not be feasible because "[p]eople are more ready to borrow than to buy--which I cannot wonder at."[43] There are, however, a number of indications that men may well have been better represented at the circulating-library counter than previously assumed. First, the idea is supported by the number of male authors we know to have been subscribers. Besides the previously mentioned Coleridge, Lamb, Hunt, Macaulay, Cowper, and Crabbe, other famous circulating-library users include Thomas Cooper, William Shenstone, Thomas Chatterton, Walter Scott, Robert Burns, William Cobbett, Robert Southey, John Keats, Percy Bysshe Shelley, Samuel Rogers, H. C. Robinson, David Ricardo, and William Wordsworth--as well as the Austen and Burney families.[44] Indeed, one might have an easier time listing the literary men who were *not* subscribers.

Men also feature prominently in pictorial depictions of libraries.[45] In a drawing of J. Hall's Circulating Library at Margate reproduced in Paul Kaufman's "The Community Library" men and women of various ages are seen clustered in an elegant establishment.[46] Both men and women also appear in the coloured aquatint by Thomas Rowlandson (after J. Green) found in *Poetical Sketches of Scarborough* (1813).[47]

The assembly-promenade featured in the drawing of Hall's library points to its function as a social centre, a function confirmed by the following poem published in 1799 in the *Lady's Monthly Museum*:

A Circulating Library

AT A PUBLIC WATERING-PLACE.

Two or three Novels, two or three Toys;
Two or three Misses, two or three Boys;
Two or three Aldermen reading Gazettes;
Two or three Lovers arranged in sets;
Two or three Ladies throwing the dice;
And two or three Squires promoting the vice;
Two or three Aristocrats, silent and proud;
Two or three Democrats, silly and loud;
Two or three Parsons, as black as a crow;
Two or three Soldiers, more smart than a beau;
Two or three Clerks, with their Susan and Sally;
Two or three Beauties, full-dres'd for the season;
And as many Old Women dres'd quite out of reason.[48]

This poem depicts a broad range of activity and a democratic mix of people within the walls of the circulating library. Patrons of various ages, classes, and gender (boys and old women, clerks and aristocrats, ladies and soldiers) gamble, gossip, read, and romance. Men rather than women dominate this picture: against five mentions of women, there are eight mentions of men.

As the pictures and poetry discussed above illustrate, circulating libraries were significant social centres; indeed, the library's subscription book often functioned as an informal social register, especially in popular watering places such as Margate and Bath. In *Camilla*, for example, Mrs. Arblay and Camilla visit the bookseller's shop in Tunbridge Wells upon their arrival as much to discover who is in town as to subscribe to the library.

Circulating libraries functioned as reference centres and reading rooms as well as meeting areas. In 1798 Cawthorne published a prospectus in which he offered patrons willing to pay an extra guinea a reading room where they could consult books and fellow "men of erudition":

> Such a design, it is to be presumed, must be attended with peculiar advantages to Gentlemen of leisure, who are fond of literary and political information; and more especially so to those who are devoted to literature, as it not only affords the most suitable opportunity of enjoying a free communication and converse, but also of access to a greater number of Fugitive Publications, and of consulting works of a greater magnitude and value than are generally to be met with in one collection. Here the Scholar, intent on any particular enquiry, will be enabled to consult such books as are necessary to his purpose, and to avail himself of the opinions of men of erudition.[49]

The advertisement is aimed at male subscribers--"Gentlemen of leisure" and "Scholar[s]"--and is shrewdly constructed to appeal to the self-importance of prospective patrons. Cawthorne was not the only proprietor to provide for the comfort of his subscribers; Hall supplied tables and chairs for his patrons.[50] This must have been particularly welcome since not all works held at the library were allowed off the premises and most libraries offered pamphlets and newspapers as well as books. The extent to which newspapers were read by subscription can be judged from a 1794 advertisement from a Bristol circulating library which announced the opening of a reading-room for the perusal of newspapers and pamphlets up to 2*s*. a week in value. For this privilege, the proprietor, Biggs, charged a guinea a year, the same fee as a subscription to a complete circulating library. Biggs was able to do so because of the intense contemporary interest in current affairs.[51]

Few circulating libraries were able to confine their business to book-lending alone. Most combined their circulating-library business with other trades catering to the fashionable world. According to the pamphlet *The Use of Circulating Libraries Considered, with instructions for opening and conducting a library either upon a large or small plan* (1797), not to do so was to court financial disaster:

> Not one Circulating Library in twenty is, by its profits enabled to give support to a family, . . . the bookselling and stationery business should always be continued, and in country towns, some other may be added, the following in particular, are suitable for this purpose: Haberdashery, Hosiery, Hats, Tea, Tobacco and Snuff, Perfumery, and Patent Medicine.[52]

Bookbinders, engravers, and picture-framers were also often booklenders, as were grocers and tobacconists. Circulating-library revenue also supplemented the incomes of merchants who sold trinkets, musical instruments, hardware, fine cutlery, fishing tackle, or tickets to various events.[53] Provincial bookseller Samuel Clay, for example, dealt in hats, medicines, stationary, indentures, wallpaper, inkwells, spectacles, and flower pots, as well as other goods.[54] Large booksellers such as Lane, however, seldom needed to supplement their business any further.

The fact that circulating libraries functioned as meeting rooms, reading rooms, and retail outlets points to their serving a mixed clientele of various classes, ages, and both genders--at least for that aspect of the library's business. The large number of well-known historical figures who were subscribers at various libraries and the fact that library proprietors focused certain advertisements specifically at men further strengthen the argument that circulating libraries attracted a mixed rather than a strictly female clientele.

Circulating-Library Readership: Three Studies

The idea that the readership of circulating libraries was more broadly based than previously assumed is further supported by three studies: Jan Fergus's analysis of the records of a small provincial circulating library and bookshop run by Samuel Clay in Warwick between 1770 and 1772, and two studies by Paul Kaufman: an examination of the account books of a circulating library operated by James Marshall in Bath between 1793 and 1799 and his analysis in "The Community Library: A Chapter in English Social History" of twenty-two extant circulating-library catalogues ranging in dates from 1748 to 1808.

Records of circulating libraries are extremely rare and offer us an important window into the culture of the circulating library and the nature of contemporary readership. Based on her study of Samuel Clay's records, Jan Fergus brings into question five of what she refers to as "the six clichés about the eighteenth-century provincial reading public": that women were the vast majority of patrons of circulating libraries, that women borrowed novels exclusively and voraciously, that servants and apprentices borrowed books in large numbers, that the middle class had come to dominate the reading public, and that there was a greatly expanded provincial readership.[55] The single "cliché" for which Fergus finds support is that novels were the most popular genre in circulating libraries.

In the nineteen months encompassed by Samuel Clay's records, thirty-seven people borrowed books from Clay. From the usual contention that women made up three-quarters of the circulating-library clientele, one would expect at least twenty-eight of these borrowers to be women. Instead Fergus finds the male/female ratio to be nearly equal with twenty female (54%) and seventeen male (46%) patrons.[56] Although the percentage of novels borrowed was high (72%), neither men nor women borrowed novels exclusively. Men, in fact, borrowed novels at a slightly higher proportion than women (79% male to 76% female). The ratio of male to female novel borrowers would be even higher had Fergus not removed the single voracious novel-reader from the statistics, a male butcher who borrowed 141 volumes of novels (46 titles) in this nineteen-month period. Since this single male reader borrowed more novels than all the female patrons combined, the percentage of novels borrowed by males obviously would have been much higher had he been included.

Because Clay's records include names and other clues to status, Fergus was able to determine that, in this library at least, the marketplace continued to be dominated by the gentry and professional classes.[57] Although Clay loaned the latest plays and novels very cheaply (he charged only 2*d.* a volume with no annual fee), there is no evidence that servants and apprentices took advantage of this opportunity to access reading material cheaply. The evidence indicates a conservative marketplace without the oft posited influx of readers from the middle and lower classes.

In his article "In Defense of Fair Readers" Paul Kaufman claims that the account books of James Marshall's circulating library, discovered in the basement archives of the Bath Municipal Library, offer the "first solid evidence of the sex of [circulating-library] patrons."[58] In these account books are inscribed in 5,858 entries the names of nearly 1800 subscribers to Marshall's circulating library in Bath between 1793 and 1799.[59] Like Clay's records, Marshall's subscription lists offer little evidence that readers from the lower classes had come to dominate the circulating-library of the period. In these lists can be found the names of numerous high ranking members of society, including half a dozen members of the royal family as well as the Prince of Wales.[60]

But Kaufman is not concerned with class issues in this article. Noting that "[e]ver since the 1750s the rapidly-growing class of feminine readers during the second half of the eighteenth century has been branded with the guilt of fomenting a particular obnoxious kind of popular novel . . . [and] for the extraordinary growth of that 'evergreen tree of diabolical knowledge', the circulating library," Kaufman argues that it is "time to expose the gross caricature of both the libraries and of feminine readers."[61] Contrary to the popular assumption that women made up the majority of circulating-library users, in the seven years encompassed by Marshall's account books the number of female subscribers averages less than thirty percent of all patrons, with yearly averages ranging from twenty-two percent in 1798 to thirty-five percent in 1793.[62] Surprisingly enough, then, the vast majority of circulating-library subscribers in this Bath library were men. According to Kaufman, "this dramatic discovery at Bath decisively dispels the traditional belief that women were the main support of the nefarious traffic in flashy novels,"[63] a notion he refers to as "an irresponsible and essentially arrogant male slander."[64]

Lee Erickson disagrees. He notes that in 1808 Marshall's library (at this point operated by his son, C. H. Marshall) had in stock only eight percent fiction, in contrast to the average in libraries of twenty percent which Kaufman had previously established. According to Erickson, because Marshall's library had a relatively small percentage of fiction compared to other libraries, it "was less likely to have women subscribers, given the competitive market."[65]

Erickson's argument exemplifies much of the standard thinking about women and circulating-library fiction, at the foundation of which is a seemingly indissoluble linkage of woman, novel, and circulating library. Erickson discounts actual evidence pointing to a non-fiction-based circulating library patronised by a large majority of men by moving imaginary novel-hungry women to an equally imaginary home of the novel, a posited circulating library filled with fiction and women. In effect, Erickson argues that the large percentage of women we expect at Marshall's is not there because the large percentage of fiction we expect is not there either. So both must be someplace else. Erickson further does not account for the aberration of Marshall's actual female patrons, who choose--willingly, we presume--to subscribe to a library with so little fiction.

In "The Community Library: A Chapter in English Social History" Kaufman places the Marshall statistics in a larger context. In this study Kaufman analyses twenty-two library catalogues, eight from London libraries and thirteen from libraries outside of London. Catalogues range in length from 16 to 954 pages, and in size from the 437 titles in James Corkhill's Cumberland library to the 20,722 in William Lane's. They range in date from Samuel Fancourt's catalogue of 1748 to C. H. Marshall's catalogue of 1808; most, however, are from the last two decades of the eighteenth century.

What Kaufman discovered upon analysis of this material is a "strikingly wide variety of stock" and a much lower proportion of fiction than expected. In *The Use of Circulating Libraries Considered, with instructions for opening and conducting a library either upon a large or small plan* (1797), the anonymous author recommends that of a stock of 1500 titles, four-fifths should be fiction (1050 novels and 130 romances).[66] The popularity of this advice seems borne out by The London Statistical Society's list of the contents of ten selected libraries in the three Westminster parishes of St. George, St. James, and St. Anne. These libraries, which usually charged only a penny per volume fee, were the humble counterparts to libraries such as the Minerva, which were too expensive for most members of the working classes. Compiled in 1838, the list opposes holdings of "Works of a good character" with no less than seven different categories of novels and romances, including "Novels of the lowest character" and "Fashionable novels, well known." The proportion is almost exactly that advised in the pamphlet: out of just over two thousand works (2192), 76 are identified as romances and 1818 as novels, for a total of eighty-six percent fiction.[67] It appears that lower-end circulating libraries may well have stocked more fiction.

Overall, the twenty-two library catalogues listed far less fiction than advised by *The Use of Circulating Libraries Considered*, a finding of considerable interest given the circulating library's association with the novel. What is immediately noticeable from Kaufman's results, summarized in Tables 1 and 2, is that, with the exception of Hookham (1791), all libraries in London list less than twenty percent fiction. Overall, including Hookham, London libraries average only fifteen percent fiction. Catalogues from centres outside London generally indicate a higher percentage of fiction, ranging from the five percent in Ann Ireland's catalogue (Leicester) to over ninety-five percent in James Corkhill's (Whitehaven), the average being about forty-one percent fiction. Overall, only four of the libraries indicate holdings with over fifty percent fiction, with an average of roughly thirty-two percent fiction. This is far lower than one would expect, especially given the information in *The Use of Circulating Libraries Considered.*

Kaufman, however, does raise some doubts about the experience of the author of this pamphlet, particularly in the light of the author's recommendation that proprietors not stock pamphlets. This seems to be remarkably bad advice, given the amazing popularity of pamphlets in this period. The author refers to pamphlets as "*literary mushrooms*, which only enjoy a precarious existence, therefore cannot afford a lasting source of either instruction or amusement."[68] But considering the prominent place they occupy in many library catalogues and the fact that it has been estimated that the number of historical pamphlets in the second half of the century alone could total 300,000, this advice seems little less than incredible.[69] It may be, however, that the author was targeting his advice to smaller provincial libraries who could not afford the necessary replacements for such ephemeral literature. In any case, it does not appear that many libraries followed his counsel.

Table 2:1 Circulating Library Catalogues (London)[70]

PROPRIETOR	DATE OF CATALOGUE	NO. OF TITLES	PERCENTAGE FICTION
William Lane	[1796-1802]	20,722	Under 20
William Bathoe	1757	4735, plus 14000 plays	10
John Bell	1778	ca. 8000	11
Samuel Fancourt	1748	5004	10-15
Thomas Hookham	[1794]	8866	14
[Thomas &Thomas Jordan] Hookham	1791	9433	Perhaps ⅛
Thomas Lownds	[1755]	5158, plus 1132 plays	Under 10
John Noble	[1767]	5535	15

Table 2:2 Circulating Library Catalogues (outside London)

PROPRIETOR	DATE OF CATALOGUE	NO. OF TITLES	PERCENTAGE FICTION
John Allen (Hereford)	*ca.* 1790	*ca.* 3600, plus 450 plays	Not over 5 % sensational
James Corkhill (Whitehaven)	1793	437	Over 95
T. Gibbon (Bath)	*ca.* 1799-1800	*ca.* 2550	45
Samuel Hazard (Bath)	1796	7725	Under 10
M. Heavisides (Darlington)	1790	466 (1014 vols.)	90
Ann Ireland (Leicester)	1789	2402	5
John Lowe (Birmingham)	1796	*ca.* 3500	40
Thomas Lucas (Birmingham)	1787	2353	33
William Mariott (Derby)	[1796]	542 (1366 vols.)	30-35
C. H. Marshall (Bath)	1808	5582	8
James Sanders (Derby)	*ca.* 1770	207 (497 vols.)	85
Robert Sands (Newcastle)	1801	8848	35
Silver's (Ramsgate)	*ca.* 1787	5017	20
F. Weatherdon (Newton Abbot)	1804	497	75

One must remember, however, that stocks are no indication of circulation, and circulation statistics are very difficult to determine. Although the Minerva catalogue listed less than twenty percent fiction, Lane may well have had numerous duplicate copies of the same novel. He advertised, for example, in the *Oracle* of 25 January, 1798, that he had available "Twenty-five Copies of each modern and approved publication being usually in circulation which naturally prevents disappointment to the Subscribers."[71] It is worth noting, however, that he refers to "publication" rather than "fiction" or "novel"; he presumably stocked multiple copies of popular non-fiction titles as well as of popular novels.

The Minerva library catalogue which Kaufman analyses has 432 pages and is made up of six parts dating from 1796 to 1802.[72] Works listed in this catalogue are sorted by subject and by size. What is of particular interest is the variety of offerings, with categories including Divinity, Physic, Surgery, Husbandry, Arts, Sciences, and Miscellanies.[73] Part of the collection is foreign literature, including 1500 French titles, as well as works in Italian, Spanish, Portuguese, German, and Dutch. The catalogue also offered the reader 35 volumes of "Beauties," which were collections of passages from various works.[74]

Lane's Prospectus of 1798, reproduced by Blakey in her bibliography,[75] lists a high percentage of fiction, as well as numerous works of "History, Biography, Philosophy, Voyages, Travels, Poetry, &c. &c." *Divinity*, which was a major heading in the catalogue, does not appear as such in the Prospectus and hardly any books of that type are listed. There are also fewer books of philosophy and poetry, the major categories being History and Travels. Fiction is well represented with 42 titles listed under "Works of particular and favorite Authors" and 44 under headings which indicate recent publication. The "favorite authors" are all women: Anna Maria Bennett, Regina Maria Roche, Elizabeth [*sic*] Meeke, Agnes Musgrave, Anna Howell, Mary Charlton, Isabella Kelly, Elizabeth Parsons, Elizabeth Bonhote, and Anna Maria M'Kenzie. Although Robert Bage is not mentioned as a favorite author, *Man as he is* (second edition) and *Hermsprong* both appear, without his name, as part of the same list. Two anonymously published works by Alethea Brereton Lewis appear in the same fashion: *Disobedience* and the second edition of *Plain Sense*. Although by this point in Bage's publication history it was likely known who had written the novels, it is possible that either this was not the case or that Lane did not think that Bage's name would be a draw.

Non-fiction is listed in the Prospectus according to size, with 102 titles appearing under the categories *Folio*, *Quarto*, and *Octavo*. Many of these non-fiction entries are for multi-volume works, including the *Encyclopaedia Britannica* in 36 volumes quarto, *Johnson's Poets* in 75 volumes octavo; and *Ancient and Modern Universal History* in 64 volumes octavo. Besides listing works by title, Lane claims "All the Works complete of Robertson, Johnson, Henry, Hume, Locke, Pope, Rapin, Goldsmith, Milton, Smollett, Richardson, Garrick, Gibbons, Voltaire, Addison, Rollin, Littleton, Sterne, Shakespeare, Bolingbroke, Fielding, &c.," as well as "every Author of the present Age" and "every Novel, Romance, Tale, and Adventure in the English Language, together with all Dramatic Publications." The Prospectus also advertises a number of periodicals including the *Annual Register* (both old and new); the *Critical*, *Monthly*, *British*, *Analytical*, and *English* Reviews; and the *Gentlemen's*, *Lady's*, *Universal*, *London*, *Free Mason's*, *Sportsman's*, and *Town and Country* Magazines.

The catalogue and the Prospectus indicate a diversity of fiction, non-fiction, and periodical literature in the Minerva Library holdings which has not been previously appreciated. The ubiquity of the library's reputation as a purveyor of cheap fiction is made obvious in Devendra Varma's *The Evergreen Tree of Diabolical Knowledge* (1972) when, after outlining the contents of the Minerva Library catalogue, Varma notes his own astonishment upon learning that Lane's library "possessed such a large number of quite serious books."[76]

Although the catalogue and prospectus do not necessarily reflect reading practices, they do represent Lane's attempt to increase the readership of his library. As such, what appears in these documents gives us some indication of Minerva Library readers or at least Lane's perception of them. If Lane were merely padding his prospectus with prestigious works in order to downplay his association with fiction, one would expect the non-fictional works to be placed in the more prominent position, and they are not. Also, if this were the case, we might expect him to emphasize classical works; again, he does not. According to the catalogue he had only eleven volumes of Cicero and a handful of other classical works.[77] In any case, building up the prestige of his library by such a strategy would not have been to Lane's advantage, if he really was totally dependent on the lending of fiction to the exclusion of any other type of literature. By every account Lane was an extremely astute businessman; there is no doubt he knew his audience and knew how to manipulate it. Thus, we must take very seriously the evidence of the Minerva Library catalogue and the Prospectus of 1798. What we see here is Lane appealing to a mixed audience, an audience which he considered to be "The Historian . . . the Gay and Volatile . . . the Sedate . . . and the Theatrical Amateurs" as we have already seen from the advertisement in the *Leeds Intelligencer* of 1 May, 1787. It is an audience made up of readers who may want the latest fiction by the most popular authors; readers who may have need of the *British Peerage* or the four volumes of *Chambers's Dictionary of Arts*; readers interested in *Swinburne's Travels to Spain* and *Long's History of Jamaica*; readers interested in reviews and magazines, in the complete works of Garrick, and in Woodfall's complete *Parliamentary Debates*. It is not an audience easy to characterize, precisely because it is an audience distinguished by its heterogeneity.

What is of particular interest in the 1798 Prospectus is Lane's accentuation of two properties in relation to fiction. First, he gives pride of place to recently published works, to works published "this season." These are for the most part fiction, although the list does include *Select Poems* by Miss [Julia]Young and the *English Travellers' Guide to Hamburgh*. Thus, fiction, and especially new fiction, appears to be of major importance to readers. Secondly, Lane apparently accentuates the femaleness of a series of novels by organizing the titles according to the names of ten "favorite" women authors. Lane's listing of these ten female authors has been taken at face value, as a straightforward reflection that popular novels were generally written by women. The "femaleness" of Lane's list has also been read as an indication of the femaleness of the marketplace. In other words, female authors are more of a draw because they appeal to a readership we already know to be female. In this view, the absence of Bage's name is not significant; it is simply the result of his practice of publishing anonymously. But if, as I have tried to demonstrate, the marketplace was not as "female" as we have assumed, and men as well as women were reading circulating-library fiction, then this one-to-one correspondence between female authorship and female readership both misrepresents and over-simplifies the complex and subtle relationship between author and marketplace.

As I will argue later in my discussion of the preface, gender--and "femaleness" in particular--may function as a shifting signifier, the meaning of which can be fully understood only within an understanding of a particular cultural context. In the case of Lane's prospectus, he may be using "femaleness" to flag a particular and valued kind of novel, perhaps something "light and airy" which may be read simply for enjoyment or perhaps the "simple narrative founded on events within the bounds of probability," advocated by Mary Meeke as the new style of novel in her preface to *Midnight Weddings*. The author's femaleness may signal a particular narrative sensibility; it may be, for example, the sign of an increasingly valued subjectivity at play in the novel. Or it may be that Lane, with a clear-headed grasp of his age's prejudices, was manipulating contemporary associations of women and fiction in order to boost his profit margin. In any case, the notion that female-gendered authorship was being used to signal a particular kind or kinds of novel or to sell novels in general may partially account for fluctuations of anonymous publication and the indications that many male authors felt compelled to gender themselves female on the titlepages of their novels. It is difficult, if not impossible, however, to fix with certainty the meaning the sign of the female author would have had for Lane and his customers upon the publication of the prospectus of 1798 without considerably more research into the relationship between publication and reception.

Notes

1. Reverend Edward Mangin, *An Essay on Light Reading, As it May be Supposed to Influence Moral Conduct and Literary Taste* (London, 1808) 12-13, qtd. in Christopher Skelton-Foord, "Circulating Libraries in Britain between 1790 and 1830," *Literatur und Erfahrungswandel 1789-1830*, ed. Rainer Schöwerling, Hartmut Steinecke, and Günter Tiggesbäumker (Munich: Wilhelm Fink Verlag,1996) 3.

2. The combined population of England and Wales grew from seven million to almost nine million between 1760 and 1801; the rate of expansion then increased to the point that the population doubled in the first half of the nineteenth century. See Richard Altick, *The English Common Reader: A Social History of the Mass Reading Public 1800-1900* (Chicago: U of Chicago P, 1957) 81.

3. Although most of the population was in rural areas at the end of the eighteenth century, by 1851 this had changed dramatically and the urban population exceeded the rural. See Raymond Williams, "Notes of English Prose: 1780-1950," *Writing in Sociology* (Thetford, Norfolk: Verso, nd) 66.

4. Altick 82-83.

5. Altick 41.

6. Preface to the first volume of *Penny Magazine* (1832). Altick notes that this statement has not been found in Burke's writings or speeches. See Altick 49.

7. Williams estimates that out of a British mainland population of eleven million, four to five million were literate. Williams 66.

8. Lawrence Stone, "Literacy and Education in England 1640-1900" *Past and Present* 42 (1969): 69-139. See also E. A. Wrigley and R. S. Schofield, *The Population History of England, 1541-1871: A Reconstruction* (Cambridge, Mass., 1981), David Cressy, *Literacy and the Social Order: Reading and Writing in Tudor and Stuart England* (Cambridge, 1980), and Isabel Rivers, ed., *Books and Their Readers in Eighteenth-Century England* (Leicester and New York, 1982).

9. J. Paul Hunter, "'The Young, the Ignorant and the Idle': Some Notes on Readers and the Beginning of the English Novel," *Anticipations of the Enlightenment in England, France, and Germany*, ed. Alan Charles Kors and Paul J. Korshin (Philadelphia: U o f Pennsylvania P, 1987) 262-63.

10. James Lackington, *Memoirs* (London, 1803) 250, qtd. in A. S. Collins, *The Profession of Letters: A Study of the Relation of Author to Patron, Publisher and Public, 1780-1832* (Clifton, NJ: Kelley, 1973) 83-84.

11. James Raven, *Judging New Wealth: Popular Publishing and Responses to Commerce in England, 1750-1800* (Oxford: Clarendon, 1992) 48-49.

12. Williams. 66--. According to James Raven, well over 500 novels were published between 1750 and 1769; and over 300 novels were published between 1770 and 1779. See James Raven,"The Noble Brothers and Popular Publishing, 1737-89" *The Library* 12 (1990): 303.

13. Maxted's figures exclude books printed abroad and proposals for subscriptions but do include reprints. Year by year variations can be considerable; I have given averages by decade:

1740-49	524
1750-59	537
1760-89	600

1790-99	761
1800-09	846
1810-19	686
1820-29	1078

See Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members*, (Folkstone, Kent: Dawson, 1977) xxxi.

14. Altick 386, 383.

15. Marilyn Gaull, *English Romanticism: The Human Context* (New York: Norton, 1988) 48.

16. See Ian Watt, *The Rise of the English Novel: Studies in Defoe, Richardson and Fielding* (Harmondsworth: Penguin, 1957).

17. Altick 40.

18. Hilda M. Hamlyn, "Eighteenth-century Circulating Libraries in England," *Library* 5th ser. 1 (1946-47) 198.

19. Qtd. in Paul Kaufman, "Community Library: A Chapter in English Social History" *Transactions of the American Philosophical Society,*" ns 57, pt. 7 (1967) 10.

20. Raven, *Judging New Wealth* 54.

21. *Monthly Magazine* 11 (1801): 238. By 1821 the *Monthly Magazine* reported that "It is computed that there are in the united kingdom at least 1500 of them [circulating libraries], supported on the average by 70 subscribers and supplying with books at least 100,000 individuals regularly and another 100,000 occasionally," qtd. in Kaufman, "Community Library" 10.

22. *Picture of London* (24th ed.), qtd. in Kaufman, "Community Library" 10.

23. Paul Kaufman qualifies the importance of William Lane in the spread of the circulating library system. Blakey refers to Lane as being "largely instrumental in the spread of the circulating library movement to the provinces" (119), but Kaufman notes that she is ignoring the rapid spread of book clubs and coffee houses which took place long before Lane's encouragement of circulating libraries in smaller centres. See Kaufman "Community Library" 10-11, note 26.

24. Qtd. in Blakey 120-21.

25. Blakey 113.

26. Blakey 114.

27. Qtd in Q. Leavis, *Fiction and the Reading Public* (London: Chatto and Windus, 1932) 137.

28. James Gillman, *The Life of Samuel Taylor Coleridge* (London, 1838) 17, 20.

29. Samuel Taylor Coleridge, *Biographia Literaria: or Biographical Sketches of my Literary Life and Opinions*, ed. George Watson (London: Dent, 1971) 28, note 2.

30. Clara Reeve, *The Progress of Romance, through Times, Countries, and Manners, with Remarks on the Good and Bad Effects of it, on them respectively; in a Course of Evening Conversations*, vol. 2 (Colchester,

1785) 77.

31. Pratt's satire may be doubly pointed here. Not only does he present Lady Sarah as a hypocrite who is attempting to mask her predilection for fiction by assuming a false taste for "metaphysics," but he may also be lampooning the tastes of a "rational woman." The writings of Priestley, Mandeville, and Hutcheson likely would not have been considered the best reading for a well-bred female. Interest in the productions of Joseph Priestley, a well-known supporter of the French Revolution, would have been highly suspect. Bernard de Mandeville, best known for *The Fable of the Bees, or Private Vices, Public Benefits* (1714, 1723), advocated improved status and a better education for women. His ironic use of the language of *vice* and *virtue* was often misconstrued. Francis Hutcheson, who published on aesthetic, moral, and political topics, was perhaps the least problematic of the three authors, but he too was known for his progressive views on social justice, representative government, colonial autonomy, and the rejection of slavery. See Margaret Drabble, *The Oxford Companion to English Literature* (Oxford: Oxford UP, 1985).

32. Jane Austen, *Pride and Prejudice* in *The Novels of Jane Austen*, 3rd. ed., ed. R. W. Chapman, 5 vols. (London: Oxford UP, 1932-34) 2: 68.

33. Jane Austen, *Mansfield Park*, ed. Tony Tanner, (1814; London, Penguin, 1966) 390-91.

34. Lee Erickson, "The Economy of Novel Reading: Jane Austen and the Circulating Library," *SEL* 30 (1990) 577.

35. Jane Austen, letter to Cassandra, 18 December 1798, *Jane Austen's Letters to Her Sister Cassandra and others*, 2nd. ed., ed. R. W. Chapman (Oxford: Oxford UP, 1952): 38-39, qtd. in Erickson 579.

36. Charles Lamb, "Detached Thoughts on Books and Reading," in *Elia and The Last Essays of Elia*, ed. Jonathan Bate (Oxford: Oxford UP, 1987) 196-97., qtd. in Skelton-Foord 1. According to Cruse, Leigh Hunt only came to the Minerva Press with his sister Mary. Although their shared reading-table was "daily fed with assiduously fresh supplies" of modern tales, these were for Mary Hunt (97-98).

37. Qtd. in Collins 93.

38. Letter to Joseph Hill, 30 Nov. 1781, qtd. in Hamlyn 215.

39. Robert Southey, "Letter XI," *The Life and Correspondence of Robert Southey*, ed. Charles Cuthbert Southey, vol. 1 (London: Longman, Brown, Green & Longmans, 1849, 1850) 84, qtd. in Skelton-Foord 2.

40. Jane Austen, *Northanger Abbey*, ed. John Davie (Oxford: Oxford UP, 1971) 22.

41. Austen, *Northanger Abbey* 83.

42. Although it is generally held that fiction was regarded as ephemeral literature in the sense that it was rented, read, and returned, it is interesting to note a comment of Jane Austen's in 1807. She mentions reading *Clarentine* by Sarah Burney: "We are reading *Clarentine* and are surprised to find how foolish it is. I remember liking it much less on a second reading than at the first, and it does not bear a third at all. It is full of unnatural conduct and forced difficulties, without striking merit of any kind," qtd. in G. E. Mitton, *Jane Austen and her Times* (London: Methuen, 1905) 168.

43. Jane Austen to Fanny Knight, 30 Nov., 1814, *Letters*, 419.

44. This list was compiled from several sources including Paul Kaufman's "In Defense of Fair Readers," *Review of English Literature* 8 (1967): 76, and Skelton-Foord 2.

45. See Kaufman, "Community Library" 19-20.

46. Reproduced from a print by Thomas Malton of a drawing by Georgiana Keate. In Kaufman, "Community Library" 20.

47. From J. B. Papworth, *Poetical Sketches of Scarborough*, ed. Francis Wrangham (1813; 1893), reproduced in Kaufman, "Community Library" 19.

48. *Lady's Monthly Museum* Dec. 1799: 162.

49. [1798] Prospectus [St. Bride's], qtd. in Hamlyn 220.

50. Hamlyn 220.

51. Hamlyn 221.

52. *The Use of Circulating Libraries Considered*, 34-35, qtd. in Kaufman, "Community Library" 19.

53. Blakey 122.

54. Jan Fergus, "Eighteenth-Century Readers in Provincial England: The Customers of Samuel Clay's Circulating Library and Bookshop in Warwick, 1770-72," *Papers of the Bibliographical Society of America* 78:2 (1984): 160.

55. Fergus 191.

56. Fergus 177-78.

57. Fergus 191.

58. Kaufman, "Fair Readers" 69.

59. Kaufman, "Fair Readers" 62.

60. Kaufman, "Fair Readers" 71.

61. Kaufman, "Fair Readers" 68, 76.

62. Kaufman, "Fair Readers" 69.

63. Kaufman, "Fair Readers" 75.

64. Kaufman, "Fair Readers" 71.

65. Erickson 588, note 21.

66. *The Use of Circulating Libraries Considered, with instructions for opening and conducting a library either upon a large or small plan* (1797) is reproduced in Devendra P. Varma, *The Evergreen Tree of Diabolical Knowledge* (Washington: Consortium, 1972).

67. "Moral Statistics of Parishes in Westminster," *Journal of the Statistical Society*, vol. 1 (1838): 485. My information is from Altick 217-18.

68. *The Use of Circulating Libraries Considered* 34, qtd. in Kaufman "Circulating Library" 17.

69. M. A. Thomson, *Some Developments in English Historiography During the Eighteenth Century* (London, Inaugural Lecture at London University, 1957) 22, cited in Kaufman "Community Library" 17, note 44.

70. The information in Table 2.1 and 2.2 has been taken from Kaufman, "Community Library" 11-13.

71. Qtd. in Hamlyn 217, note 7.

72. The catalogues Blakey inspected were in one volume but had been originally issued in seven parts. These parts are undated, but she dates them to cover the period between 1790 and 1802. A catalogue of A. K. Newman's Circulating Library is dated February 1814. It is also in seven parts and extends to some time after March 1820. See Blakey 123-24. For a facsimile of the titlepage of Newman's catalogue, see Devendra P. Varma, *The Evergreen Tree of Diabolical Knowledge* (Washington: Consortium, 1972) 118.

73. Kaufman, "Community Library" 12.

74. Varma 73.

75. See Blakey 311-14.

76. Varma 67.

77. Varma 67.

Chapter III: Minerva Press Production

General Production Figures

The last decade of the eighteenth century saw an unprecedented growth in the number of novels being produced and read. James Raven, using figures gleaned from the *Eighteenth-Century Short Title Catalogue*, estimates that by the turn of the century more than 150 novels were being published every year, a rate of growth double that of the mid-century.[1] Such statistics reflect both an increased interest in prose fiction and a general increase in publishing of all kinds. At the Minerva Press, William Lane, who had printed 11 items in the 1770s and 131 in the 1780s, produced 402 in the 1790s.

The four tables below (and Figure 1 which is plotted from them) indicate the annual production of the Minerva Press by decade. In these tables the category "works" includes all titles, both fiction and non-fiction. The category "novels" includes long fictions, but not collections of tales, stories, or children's literature. "Non-fiction" does not include poetry, drama, musicals, operas, joke or jest books, or collections of tales, fables, or songs. What it does include are political pamphlets; collections of maxims or "beauties"; games; cookery books; travel literature; books of instruction; collections of sermons, psalms, or hymns; devotional works; books on health; and works which may be classed as "news."

Between 1790 and 1820, 150 or 14% of all works with a Minerva Press imprint were marked as "editions." I have included these to give some sense--however limited--of how many works Lane might not have had to set from manuscript. The number of editions[2] remains fairly stable over the thirty-year period: 15% from 1790-1799, 10% from 1800-1809, and 18% from 1810-1820. Lane had a number of particularly popular authors whose novels tend to swell the total disproportionately. These include Regina Maria Roche, whose *Children of the Abbey* (1796) went to at least ten editions, eight of which were within the Minerva period, and Anna Maria Bennett, whose novels *Anna* (1785), *Ellen, Countess of Castle Howell* (1794), and *The Beggar Girl* (1797) all went to multiple editions. Other Minerva authors with numerous editions to their credit include Elizabeth Bonhote, James Norris Brewer, Medora Gordon Byron, Sarah Green, Elizabeth Helme, Barbara Hofland, Alethea Brereton Lewis, Mary Meeke, Agnes Musgrave, and Mrs. Ross. Lane also reprinted works of proven popularity such as Robert Dodsley's *Economy of Human*

Life (first Minerva 1793, and six editions following), Gay's *Fables* (first Minerva 1795, and nine following), and at least three editions of Thomson's poetry.

Table 3:1 Minerva Press Production 1790-1799

	1790	1791	1792	1793	1794	1795	1796	1797	1798	1799	1790-1799	%
Works	37	39	41	44	33	47	45	35	41	40	402	
Novels	26	23	23	15	17	26	34	23	27	30	244	61
Reprints	4	5	6	5	8	8	11	5	2	5	59	15
Non-fiction	8	8	11	23	4	15	9	7	10	8	103	26

Table 3:2 Minerva Press Production 1800-1809

	1800	1801	1802	1803	1804	1805	1806	1807	1808	1809	1800-1809	%
Works	49	31	31	33	32	44	28	21	22	27	318	
Novels	35	29	29	25	29	38	22	16	17	21	261	82
Reprints	9	2	1	6	0	5	2	4	1	3	33	10
Non-fiction	11	1	1	6	2	6	4	4	3	4	42	13

Table 3:3 Minerva Press Production 1810-1820

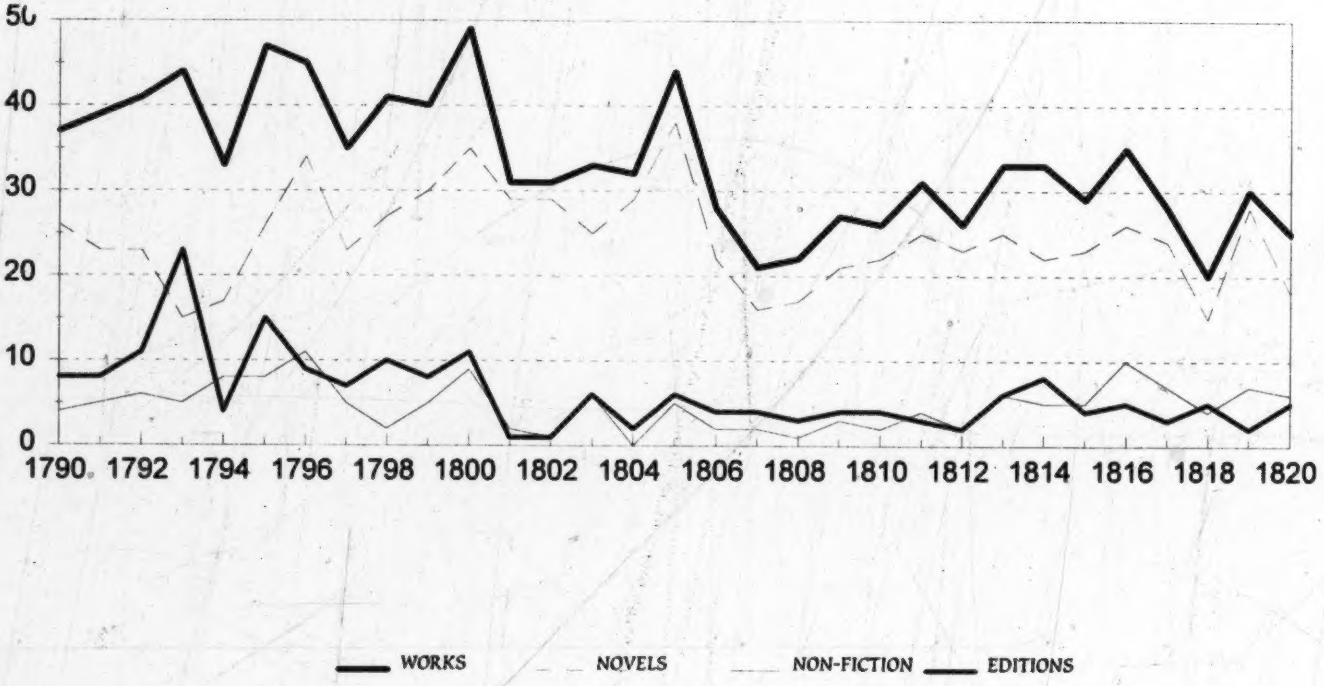
	1810	1811	1812	1813	1814	1815	1816	1817	1818	1819	1820	1810-1820	%
Works	26	31	26	33	33	29	35	28	20	30	25	316	
Novels	22	25	23	25	22	23	26	24	15	28	18	251	79
Reprints	2	4	2	6	5	5	10	7	4	7	6	58	18
Non-fiction	4	3	2	6	8	4	5	3	5	2	5	47	15

Table 3:4 Minerva Press Production by decade (1790-1820)

	1790-1799	1800-1809	1810-1820	1790-1820	%
Works	402	318	316	1036	
Novels	244	261	251	756	73
Reprints	59	33	58	150	14
Non-fiction	103	42	47	192	18

Figure 1: Minerva Press Production

1790 - 1820



On initial inspection of these four tables, it appears that Minerva Press production peaked in the 1790s. This rate declined steadily after 1800, with the exception of a year of increased activity in 1805.[3] On average, for example, 40 works per year were produced in the 1790s, 32 in the period between 1800 and 1809, and 29 between 1810 and 1820. These figures, however, must be accepted with some reservation, since they are likely being skewed by the disproportionate availability of data for the 1790s through the *ESTC*.

The increase in non-fiction production in 1793 appears a reaction to events on the continent; 15 of the 23 non-fiction works published in this year are related to France or revolutionary events. These include *The Will of Louis the Sixteenth* as well as multiple editions of *Massacre of the French King*. There is no similar correlation to specific events in other years exhibiting higher than average production figures.

Production of Novels

Overall, 73% of the works published by the Minerva Press were novels. The lowest percentage is found in the 1790s when novels made up 61% of the total production; this ratio increased to 82% between 1800 and 1809, then decreased to 79% between 1810 and 1820. Percentages range from 34% in 1793 to 93% in 1801, 1802, and 1819. There appears to be a large increase in the percentage of novels produced at the turn of the century, but again this increase is likely the result of less complete data after 1800. Of the 119 works published in the 1790s which have been added to Blakey's list, for example, 106 or 89% are texts other than novels. In contrast, of the 120 works dating between 1801 and 1820 added to Blakey's bibliography, 74 or 62% were works other than novels. Percentages of novels thus appear to drop substantially as reporting mechanisms improve. The *ESTC* has encouraged complete reportage, and what has emerged is far more Minerva Press non-fiction than we previously realized existed. No similar reporting mechanism has yet yielded as comprehensive a list of the literature of the early nineteenth century; the *Nineteenth-Century Short Title Catalogue* is neither as accessible nor as comprehensive as its eighteenth-century counterpart.

Production Other than Novels

Of a total of 1036 works published between 1790 and 1820, on average 27% are texts other than novels. This percentage is highest in the 1790s (39%) and lowest just after the turn of the century (18% between 1800 and 1809), with the middle decade having 21% of all its productions being works other than novels. Overall, as Table 3:5 (Categories other than fiction) indicates, these texts include 67 different types of compilations, including collections of maxims, sermons, hymns, fairy tales, fables, songs, jokes, and travel accounts, as well as 52 books of instruction on a wide range of subjects including spelling, cooking, brewing, parenting, farriery, medicine, and military matters. During this period the Minerva Press also published 49 pamphlets on a broad range of topics, from Lane's own *Address to the Public, on circulating libraries* (1795) to the patriotic celebration of a successful naval engagement, *Glorious Victory over the French; or, The British tars triumphant* (1793).[4] Besides compilations, books of instruction, and pamphlets, Lane also published 25 books of poetry, including Susannah Gunning's *Virginius and Virginia*, printed for the author in 1792, John Benjamin Rogers' "metrical tale," *The Days of Harold* (1816), and the children's poem *The Wonderful Adventures and Discoveries of Captain Lemuel Gulliver* (1811). The bulk of the poetry published at the Minerva Press was reprints of proven popularity such as Edward Young's *Night Thoughts* (Minerva 1793), Robert Blair's *The Grave* (first Minerva 1790), and Mary Julia Young's *Poems* (Minerva 1798). Lane also published 17 works related to music and 9 dramas. Musical pieces include the libretto for the opera *Caernarvon Castle* (1793) and several books of songs such as *The British Songster* (first Minerva 1795) and *The Buck's Pocket Companion* (1790). Dramatic works include Anne Hughes' *Moral Drama's* [*sic*], as well as multiple editions of both Mariana Starke's *The Widow of Malabar* (1791) and James Cartwright Cross' *The Purse; or, Benevolent Tar* (1794). For the most part the travel category contains collections of letters from foreign places, such as William Hanson's *Letters from Sicily* (1814) and Elizabeth Helme's translation of Vaillant's *Travels from the Cape of Good Hope* (1790). Perhaps the most interesting publication in this group is Thomas Anburey's *Travels through the Interior Parts of America* (1789, 1791), which boasts a number of maps and illustrations as well as a very impressive subscription list. Other categories are religious works, including several reprints of Elizabeth

Rowe's popular *Devout Exercises of the Heart* (Minerva 1795) and William Dodd's *Reflections on Death* (Minerva 1810), as well as a number of collections of sermons. Lane only published one lecture as far as we know; it was *A Lecture on Heads* by George Alexander Stevens (1795). The breakdown by decade of each of these categories may be found in the table below.

Table 3:5 Categories Other than Fiction

GENRE	1790-1799	1800-1809	1810-1820	1790-1820
COLLECTIONS	34	17	16	67
INSTRUCTION	35	10	7	52
PAMPHLETS	42	7	0	49
POETRY	17	4	4	25
MUSIC	13	2	2	17
TRAVEL	9	1	5	15
DRAMA	9	0	0	9
RELIGIOUS WORKS	4	1	3	8
COOKBOOKS	2	0	2	4
LECTURES OR SERMONS	4	0	0	4

Given the general assumption that novels made up the vast bulk of Minerva Press productions, and given that the non-fiction produced at the Minerva is less likely to have endured or to have been reported, the number and variety of the publications that have survived is striking. That fact that on average 27% of the titles published at the Minerva were works other than novels indicates that we have seriously underestimated the amount of non-novelistic publishing done by the press. This is especially striking in terms of the 1790s when almost 40% of all titles were for works other than novels. This is not to argue, however, that the bulk of the work done at the Minerva Press was not concerned with fiction, since three-volume novels and three-page pamphlets are being treated equally in these figures, but rather to stress that the output of the press was far more diverse than has previously been appreciated.

Types of Fiction produced at the Minerva Press

Tables 3:6 and 3:7 outline types of fiction published at the Minerva Press. The first table (Categories of Fiction) offers a breakdown of categories as offered by authors, while the second table

(Categories of Novels) gives my own classifications of sub-genre. I did not take my set of sub-genres from any pre-existing list, but developed it through my own reading of several hundred Minerva novels.

Table 3:6 Categories of Fiction

GENRE (FICTION)	1790-1799 N=244	1800-1809 N=261	1810-1820 N=251	1790-1820 N=756
NOVEL	134	123	108	365
TALE	37	48	45	130
ROMANCE	20	44	41	105
STORY	11	10	8	29
HISTORY	8	4	8	20
MEMOIRS	8	6	5	19
ANECDOTES	6	5	5	16
OTHER OR NO GENERIC TAG	31	34	44	109
TRANSLATION	23 (15)	42 (39)	5 (4)	70 (58)
YOUTH/CHILDREN	14	8	23	45
COLLECTION (FICTION)	20	9	9	38

N=number of novels published by the Minerva Press

The first seven entries in the above table--*novel, tale, romance, story, history, memoirs,* and *anecdotes*[5]--represent the author's titlepage classification of a work as a particular sub-genre. In the 1790s, for example, 134 works are labelled as *novels* on the titlepage. Given the Minerva Press's association with the gothic and the general classification of the gothic as a type of romance during this period, it is somewhat surprising to find that Minerva authors are three times more likely to identify their works as novels than as romances. Indeed, romance is the third choice of authors, who are more likely to classify their work as tales than as romances. This is surprising, since one would expect that at the height of the gothic's popularity, authors would eagerly adopt such a convenient code to mark their texts as being of the current mode. One possible explanation is that the terms *romance* and *novel* were collapsing into virtual synonymy with authors being able to choose either at will. Such an idea is supported by the fact that ultimately the term *romance* is subsumed by *novel*, leaving only a trace of its former stature in the designation of popular courtship fiction as *romance* or *romantic* fiction. With this in mind, one might expect to find a steady decline in the use of the term *romance* over the thirty year period of the Minerva

Press and a concomitant rise in the use of the term *novel.* As the figures in the table above indicate, just the opposite takes place. The number of works tagged as novels drops decade by decade in the thirty-year period under study, while the number of works specified as romances initially rises at the turn of the century and then remains steady. It would appear that either Minerva authors generally did not consider what they wrote to be in the romance mode or that they were attempting to dissociate themselves from romance. In either case, this is further evidence that the gothic modemay not have been as pervasive as we have believed.

The translation category in the above table encompasses all works translated; the numbers in brackets which follow refer specifically to the number of translated novels. Although novels were mainly translated either from French (33 of the total 58 translated novels) or German (23 of translated novels), novels were translated from other languages: Mary Charlton, for example, translated *The Homicide* (1805) from Carlo Goldoni's *Comedie; Radzivil* (1790) was said to be translated from the Russian of M. Wocklow, and Mrs. Yorke translated *The Valley of Collares* (1800) from Portuguese. Translations in general, including those of novels, peak in the first decade of the nineteenth century and drop off sharply after 1810. The increased number of translations in this period appears to be connected to the popularity of three particular foreign authors. Of the 13 novels translated into English from German between 1800 and 1809, for example, six were the work of August La Fontaine, one of the most widely read German authors of the period. These six translations include *Odd Enough to be Sure* (1802), *The Village Pastor and his Children* (1803), *Baron de Fleming* (1804), *The Rake and the Misanthrope* (1804), *Dolgorucki and Menzikof* (1805), and *Hermann and Emilia* (1805). As well, two other works by La Fontaine were translated from French: *The Reprobate* (1802, translated by Mary Charlton) and *Lobenstein Village* (1804, translated by Mary Meeke). In a similar fashion, the translations of two French authors made up 12 of the 20 translated novels published between 1800 and 1809. Three works of François Guillaume Ducray-Duminil's were published--*Victor* (1802), *The Tale of Mystery* (1803), and *Julien* (1807)--as well as nine novels by Charles Antoine Guillaume Pigault-Lebrun: *The Monk of the Grotto* (1800), *The Invisible Man* (1800), *My Uncle Thomas* (1801), *The Barons of Felsheim* (1804), *Brick Bolding* (1804), *The First Night* *of My Wedding* (1804), *The History of a Dog* (1804), *Papa Brick* (1804), and *The Polanders* (1805). It is particularly striking that, with the exception only of *Julien*, all these translations were produced in the first five years of the century. As the number of translations fell after 1810, there is a rise in the amount of juvenile literature published, supporting the notion that Newman's publishing interests shifted from adult to children's publications in the 1820s. Newman's interest in children's publications during the post-Minerva period is exemplified in Barbara Hofland's publishing profile; a prolific author who wrote mainly for the juvenile market, she published 16 works between 1810 and 1819, 27 works in the 1820s and 39 in the 1830s.

One can get some sense of the types of novels which were particularly popular by examining Table 3:7. Since it was not possible to collect detailed information for all works, these tables must be taken as tentative at best. The following points should be kept in mind while interpreting this data. First, all numbers will appear very low when compared to the total number of novels published at the Minerva Press. I have included an *N*-value (where *N* is equal to the number of texts I have inspected) in order to give a slightly more meaningful comparison. Underneath the table is an additional note giving the number of works I was able to actually read (i.e., the number of works for which I have plot notes). Secondly, unless there is evidence to the contrary, titlepage designations have been taken at face value. In other words, if "in letters" appears on the titlepage, the work will appear in the *epistolary* category. Thirdly, works may be classified in more than one category. Thus, a work may appear in two categories within a table (as in both *epistolary* and *sentimental*) or be listed in both tables (as in *translation* and *courtship*).

Table 3:7 Categories of Novels

TYPE OF NOVELS	1790-1799 N=102	1800-1809 N=185	1810-1820 N=174	1790-1820 N=461
COURTSHIP	45	15	27	87
DIDACTIC	24	6	9	39
EPISTOLARY	18	12	6	36
GOTHIC	22	7	6	35
GOTHIC ELEMENTS	14	8	8	30
SENTIMENTAL	14	7	9	30
WEDLOCK	14	5	6	25
HISTORICAL	8	8	9	25
CHIVALRIC	11	6	6	23
DEVELOPMENT / *BILDUNGSROMAN*	12	7	3	22
(AUTO)BIOGRAPHY / MEMOIRS	9	2	4	15
GENERATIONAL	6	2	2	10

N = number of novels I have inspected. Of these, I have plot notes on 227 novels (96 in the 1790s, 68 from 1800-1809, and 63 from 1810-1820). These numbers give some sense of the proportions represented by the figures in the table.

As indicated in the above table, courtship plots are by far the most popular, indeed popular to such an extent that their placement on such a chart may be virtually meaningless, since one finds didactic courtship plots, gothic courtship plots, sentimental courtship plots, and so on. Courtship novels generally--though not always--end happily (i.e., in happy marriages) in Minerva fiction, and generally feature a female protagonist. The category *sentimental* is equally pervasive, though it does not appear so according to my figures. It can be argued that virtually *every* Minerva Press novel--and perhaps even that the majority of novels of the Minerva Press period--has at least some elements which could be classified as sentimental. In this case, I have categorized as sentimental only those novels in which sentimentality is the novel's distinguishing characteristic. A similar problem exists with *sensational*, which is a category I decided not to use. Many of these works have sensational elements such as suicides, murders (particularly fratricides and parricides), poisonings, and illegitimate children. The difficulty is obvious. Does a single lurid incident constitute a sensational novel? What about a framed tale of passion and patricide? How much of the text must be in a particular mode before it "counts"? A half? A third? Ten pages in a 600-page novel?

I have tried to address this difficulty in the gothic category by separating *gothic* and *gothic elements* into two mutually-exclusive categories (i.e., a work will appear in one or the other but not both). The difference between the categories is of degree rather than of kind. In the category of *gothic elements* would appear those novels in which plot devices which are considered gothic--such things as a ghost or a rumour of a ghost--occur in a text which is otherwise not particularly gothic in nature. Given enough *gothic elements* the work inevitably makes it into the *gothic* category. Obviously such a subjective classification system is likely to give problematic results, a difficulty which will be discussed in more detail below.

The categories given in Table 3:7 often appear without explanation in studies of fiction; critics seem generally not to feel it necessary to define what they mean by a "courtship novel" or "children's fiction." Such classifications, however, are highly problematic, in part because fictional categories may relate to quite different aspects of the text. Both *epistolary* and *generational*, for example, designate certain types of narrative form, *youth* or *children's* literature is connected to a particular audience, and *(auto)biography* or *memoirs* relate to both the subject matter and the narrative point of view of the text. While *historical* or *chivalric* novels are mainly classified according to setting (with *chivalric* as a subset of *historical*), *didactic*, *sentimental*, and (sometimes) *gothic* literature is classified in accordance with its effect (or its intended effect) on the reader. *Courtship* and *wedlock novels*, and *novels of development* do not relate specifically to setting, narrative form, or audience, so much as to a particular gestalt of character and plot elements. Frameworks which equate such different aspects of texts not only invite comparisons between what is, in effect, fictional apples and oranges, but imply an aura of order and regularity which simply does not exist. More often than not, texts do not conform to such simplistic categorizations. Over the course of several volumes, novels can exhibit a range of characteristics, shifting from highly-sentimental deathbed or reunion scenes into heavily-didactic passages, or from relatively realistic fiction into highly-sensational gothic. It is also not uncommon for non-epistolary works to have long sections, or even entire volumes, in letters.

In the following section, I examine the gothic novel, and particularly the production of the gothic novel in the 1790s, as a case study to exemplify some of the classification problems which have been sketched out above. The Minerva Press was (in)famous for the amount of gothic it published; to look at the gothic, then, is to look at the very core of the perceptions and assumptions surrounding the press.

Production of the Gothic in the 1790s: A Case Study

In *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (1993) Paula Backscheider estimates that in the fifty-six years between the publication of *The Castle of Otranto* in 1764 and *Melmoth the Wanderer* in 1820, four thousand gothic novels were published in England.[6] Frederick Frank's estimate in *The First Gothics: A Critical Guide to the English Gothic Novel* (1987) is even higher; he calculates that no less than 4500 to 5000 gothic novels were published in this period.[7] If the range suggested by Backscheider and Frank is accurate, then--based on Richard Altick's research in book production--gothic novels made up no less than 23 to 29 percent of all *books* published during this period.[8] Other more conservative critics such as R. D. Mayo have estimated that at least one-third of all *novels* published at the turn of the century were "Gothic in character."[9] Everyone, however, would agree with Tompkins that at the turn of the century gothic was "the predominant literary fashion"[10] and that during the 1790s the literary marketplace was inundated with a flood of gothic novels pandering to the appetites of a new female reading audience and stoking the rapid expansion of the circulating library system. Although, according to both Alison Milbank and Coral Ann Howells (among many others), the gothic continued to be the most popular form of fiction until the 1820s,[11] gothic specialists such as Montague Summers consider it to have reached its heyday in the 1790s.[12] The gothic's popularity in this period is generally presented in terms of excess and evanescence; both David Richter's reference to the gothic as "a craze" and Paula Backscheider's allusion to it as "a public mania" are typical of critical rhetoric.[13] With the exception of a very few works--the novels of Radcliffe, Reeve, and Lewis, for example--this torrent of gothic fiction has been perceived as a homogenous mass of dreadful writing, unrealistic plotting, and uninspired characterization, garnished heavily with the gothic's standard trappings: large helpings of looming castles, mysterious monks, decaying bodies and victimized heroines.

The Minerva Press has long had a reputation for being "the greatest manufacturer and distributor of Gothic novels of [the] age."[14] According to Robert K. Black, for example,

> Gothic fiction was disseminated largely by the new and rapidly growing chain of circulating libraries which mushroomed up all over England, and of which the famous Minerva Library, run by William Lane in conjunction with the Minerva Press, was both pioneer and pre-eminent.[15]

Given the press's reputation as "a barometer of public taste"[16] and the general acceptance of the fact that "between 1790 and 1820, the Gothic novel . . . was the most popular kind of fiction in England,"[17] it seems reasonable to expect to find a very high percentage of gothic fiction in the Minerva Press output of the 1790s. What I have found, however, is that Lane published far less gothic than has been previously assumed. Lane published 402 works, 244 of which were novels in the 1790s. Based on the previously discussed estimates of gothic production--that is, that 26 to 29% of all books or 30% of all novels were gothic--we would expect from 73 to 117 of Lane's 1790 novels to be gothic in character. Indeed, it seems reasonable to expect even higher numbers since the Minerva Press is particularly associated with the gothic novel. In actual fact, however, I found gothic to be under- rather than over-represented. Of the 96 novels I analysed only 22--or 23%--can be considered to be in the pure gothic mode. The bulk of the novels (45 texts or 47%) had courtship plots, 18 of which were in epistolary form. Other important categories were wedlock plots (14), fictionalized memoirs or biographies (9), adventure plots (4), and works for youth or children (14). One can only get the percentage of gothic novels up to anywhere *near* the expected levels if one classifies as gothic novels texts which have only secondary gothic characteristics--for example, a courtship novel with a single somewhat grisly moment. If one does so, the number of gothic novels rises to 36 of the 96, or 37%. The percentage, however, is still much lower than we would expect from a press that had, according to Montague Summers, "achieved [such] an eminence in the Gothic field of fiction that [it] has left behind a tradition and a name even to-day."[18]

Counting as gothic novels texts with only secondary gothic characteristics raises a number of questions: Just how many "gothic elements" are required to make a "pure" gothic? What, in fact, constitutes a gothic novel? Just how much horror does a "horrid" novel need? Or, one might ask, doth a single monk a gothic make?

These are questions of definition, and different critics have answered with different sets of criteria and, depending on their criteria, have generated different canons of gothic works. While this practice is naturalized in critical discourse--space constraints dictate that we only discuss a limited number of works in an article or book--its effect is evident in the remarkable diversity of authors who have been considered part of the gothic heritage. These authors include, among many others, Ambrose Bierce, Charlotte and Emily Brontë, Brockden Brown, Angela Carter, Charles Dickens, Isak Dineson, Arthur Conan Doyle, J. S. Le Fanu, William Faulkner, Elizabeth Gaskell, Thomas Hardy, Nathaniel Hawthorne, E. T. A. Hoffmann, Franz Kafka, Stephen King, Carson McCullers, Sylvia Plath, Edgar Allen Poe, Christina Rossetti, Bram Stoker, and Oscar Wilde. Indeed, it has been argued that the gothic is central to an entire segment of American fiction exemplified by the works of John Hawkes, Joyce Carol Oates, James Purdy, and Flannery O'Connor. The gothic has even--in an attribution still more sweeping--been argued to be central to *all* American fiction. There is similar diversity of opinion about the "best" or "most typical" gothic novel: Robert Hume, for example, sees *Moby Dick* as "perhaps the greatest of all Gothic novels, and an almost perfect example of the form" while Coral Ann Howells claims a similar distinction for *Jane Eyre*.[19]

Although the resurgence of interest in the early gothic novel is reflected in an ever-increasing number of books and articles, critics have been highly selective about the authors and works considered worthy of analysis. For the most part, our understanding of the genre is based on a .limited number of core works, particularly the novels of Horace Walpole, Ann Radcliffe, and Matthew Lewis. Elizabeth Napier, for example, in her 1987 critical study *The Failure of Gothic: Problems of Disjunction in an Eighteenth-century Literary Form*, chooses four texts with which to illustrate her thesis that the significance of the gothic genre has been overstated: Walpole's *The Castle of Otranto*, Lewis's *The Monk*, and Radcliffe's two best-known novels, *The Mysteries of Udolpho* and *The Italian*. Napier's choice of texts is not significant in itself, but a glance through the gothic criticism reveals it to be telling in its typicality. While critics occasionally include less central authors such as Charlotte Smith, William Beckford, and Charles Maturin, or less typical examples of the genre such as *Caleb Williams*, *Frankenstein*, and *The Wrongs of Woman; or Maria,* the number of different authors and texts chosen is surprisingly limited. Secondary gothic novels such as *Vathek* or *Melmoth* are often mentioned but seldom examined in any depth, while Howells's inclusion of a virtually unknown text--Anthony Frederick Holstein's *Love, Mystery, and Misery* (1810)--in her study of the same name is highly unusual. Thus, our understanding of the thousands of novels categorized as "gothic"--indeed, even our definition of what constitutes "gothic"--has been based on a very few works by only a handful of authors.

Granted, not everyone sees this as a problem. In *The Coherence of Gothic Conventions*, for example, Eve Kosofsky Sedgwick dismisses the issue flatly, noting that "[w]hile there is very little difficulty in identifying or setting a date to the Gothic novel proper, most Gothic novels are not worth reading, making it otiose to labor a definition for their sake."[20] Even if other critics are unwilling to join Sedgwick in her curt dismissal of the (alleged) bulk of the period's reading material, they still often disagree on what constitutes the gothic, or even if a gothic genre exists. Gary Kelly, for example, has argued that the gothic is not so much an authentic genre as an ensemble of adaptable themes and formal elements.[21] Maggie Kilgour agrees; in *The Rise of the Gothic* (1995) she depicts the form as a "Frankenstein's monster, assembled out of bits and pieces of the past."[22] According to Kilgour, the result is a "confused and self-contradictory" genre that has spawned a critical discourse equally contrary and discordant.[23]

And make no mistake, gothic criticism *is* contrary and confusing. For every critical position, there seems to be an opposite, often equally-convincing, view. Thus, Robert Hume can argue as convincingly for the genre's psychological complexity as Elizabeth Napier can for its superficiality, and Elizabeth MacAndrew can find in the genre a profound attempt to deal with the concept of evil at the same time that Montague Summers can declare the gothic to function as romantic escapism. This multiplicity of critical opinion goes far beyond the standard disagreements found with other genres; the multifarious nature of the components of the gothic seems to inspire a particular plurality of critical viewpoint. The fragmented, multiplex nature of the gothic is characterized by a multitude of plot devices and a distancing and diversification of the narrative in time and place--seen in the popularity of exotic locales and inset tales. The gothic tends to assimilate sundry characteristics and formal devices of other genres, including the romance; the German *Ritter-, Räuber- und Schauerromane*; the ghost story; and the fairy tale. Indeed, there is often an enthusiastic adoption of entire genres--for example, of diaries, letters, poetry, songs and manuscripts. Thus, the very structure of the gothic invites a diversity of treatment. It is truly the case that given a viewpoint the gothic will provide a site on which to exercise it.

In the following pages I examine a number of these viewpoints to illustrate the diversity of the approaches which have been used to account for the rise and popularity of the gothic. Each approach (and indeed every critic within each critical paradigm) highlights or valorizes a different sub-set of the gothic's constantly shifting set of elements. Since every critic will perceive what is important about the genre differently, every critic will define the gothic in a more or less different fashion. I begin by outlining a number of common templates through which the gothic is viewed.

It is perhaps most common to view the early gothic as a manifestation of socio-political unrest and to connect the rise of the gothic to the rapid social changes and political anxieties of the late eighteenth century. Marilyn Butler, for example, notes that gothic authors express

> aspects of social life which touched most people, if not all: the disruptive, desolating aspect of change, increased mobility, loosened ties within the large old family units. . . [the] evidence everywhere that urban life, however sophisticated, had made no secure advances over poverty and hunger, crime and injustice, disease and premature death.[24]

Butler's view of the gothic as a product of political and social disruption is hardly new. The Marquis de Sade, a contemporary reader, author, and critic, considered the gothic's excessiveness and morbidity to be a direct consequence of the French Revolution:

> This genre was the inevitable product of the revolutionary shocks with which the whole of Europe resounded. For those who were acquainted with all the ills that are brought

> upon men by the wicked, the romantic novel was becoming somewhat difficult to write, and merely monotonous to read: there was nobody left who had not experienced more misfortunes in four or five years than could be depicted in a century by literature's most famous novelists: it was necessary to call upon hell for aid in order to arouse interest, and to find in the land of fantasies what was common knowledge from historical observation of man in this iron age.[25]

Critics may quibble over the details (Kenneth Graham, for example, considers the source of the socio-political uncertainty to be the Agrarian, Industrial, and American Revolutions rather than the French),[26] but most see a direct correlation between the gothic and its social and political context.

The development of psychoanalytic criticism has arguably been the most important influence on modern gothic scholarship, with critics utilizing Freudian and Jungian paradigms to read the gothic in terms of psychological symbolism. Elizabeth MacAndrew, for example, argues that "the earliest Gothic romances . . . embodied, for didactic purposes, ideas about man's psychology."[27] More specifically, "Gothic fiction gives shape to concepts of the place of evil in the human mind." For MacAndrew the gothic has the properties of dream symbolism, offering a direct connection to the eighteenth-century psyche:

> Gothic fiction is a literature of nightmare. . . . Its fictional world gives form to amorphous fears and impulses common to all mankind, using an amalgam of materials, some torn from the author's own subconscious mind and some the stuff of myth, folklore, fairy tale, and romance.[28]

William Patrick Day argues that the genre reflects spiritual as well as psychological dis-ease, expressing and defusing the anxiety of a populace struggling to adapt to a new materialistic world view:

> In the space between the worlds of religion and myth and science, between romance and realism, between soul and psyche, between inner and outer life, nineteenth-century readers saw the source of their anxiety and fear, that is, in the failure of religious, scientific, and philosophical systems to create a sense of wholeness and unity in the self

> and in the world, which would have allowed individuals to define their own existence. The Gothic fantasy occupied this empty space, filled it through parody of these systematic visions that did not quite account for the world, and turned the anxiety and fear in that cultural gap into pleasure, articulating and defusing the anxiety and fear that called it into existence.[29]

According to Day, the basis of the genre's popularity is its resolution of deep-seated psychological concerns, particularly those related to the nature of masculine and feminine identity, the nature of the family, and problems of sexuality.

Using Frye's view of romance as a fable of identity, Day argues that with the advent of Newtonian physics and the development of a new scientific world view, readers, who could no longer identify with the romance's depiction of selfhood turned instead to the realistic novel. But while the realistic novel offered its urban, middle-class readers an acceptable public fable of identity, they did not find in these works a totally satisfactory reflection of their inner lives. Instead, they turned to gothic fiction where they found--not the romance's vision of an integrated or ideal self--but "a fable of identity fragmented and destroyed beyond repair, a fable of the impossibility of identity."[30]

Day's vision of the gothic as a structurally flawed archetypal journey is not shared by Joseph Andriano, who sees the gothic as a successful Jungian monomyth. In *Our Ladies of Darkness* (1993) he argues that the female demon found in numerous gothic texts functions as anima. By confronting this anima in the text, men successfully confront their female side.

Closely related to Day's and Andriano's discussions of the gothic in terms of archetype is the work of a number of critics who believe the gothic offered a religious or spiritual dimension in a materialistic and rational age. Critics such as Maurice Lévy and Linda Bayer-Berenbaum see the gothic as an expression of a desire for the sacred or transcendental.[31] G. R. Thompson, for example, designates the gothic "the embodiment of demonic-quest-romance, in which a lonely, self-divided hero embarks on an insane pursuit of the Absolute . . . [which] is metaphysical, mythic, and religious, defining the hero's dark or equivocal relationship to the universe."[32] Devendra Varma sees in the gothic's use of the supernatural and its obsession with things medieval a quest for "a more intimate and mystical interpretation of life":

> Primarily the Gothic novels arose out of a quest for the numinous. They are characterized by an awestruck apprehension of Divine immanence penetrating diurnal reality. This sense of the numinous is an almost archetypal impulse inherited from primitive magic. The Gothic quest was not merely after horror . . . but after other-worldly gratification. These novelists were seeking a '*frisson nouveau*', a '*frisson*' of the supernatural. They were moving away from the arid glare of rationalism towards the beckoning shadows of a more intimate and mystical interpretation of life, and this they encountered in the profound sense of the numinous stamped upon the architecture, paintings, and fable of the Middle Ages.[33]

The surge in the number of new, emotional millenarian religious cults, which coincided with the popularity of the gothic, is seen as part of this same process.

In each of the above paradigms the gothic is regarded as a reflection of some truth or reality, whether social, psychological, or spiritual. The critical paradigm is the key that unlocks--not so much the meaning of the text--but the meaning *behind* or *encoded* within the text. Once the text is unlocked, we can see through the gothic mirror to a world remarkably similar to our own--a world in which personal and social disarray is played out in popular culture, peopled with authors and characters who share both our psychological makeup and our desire for the numinous. Thus, it appears inevitable that such paradigms will concentrate on those aspects of the gothic text which reinforce our perceptions about ourselves and our world and suppress those which are alien to our world view.

Critics have also set the gothic within a cultural context. Many have explored the relationship of the gothic with Romanticism, for example. Perhaps not surprisingly, they have found a number of shared features, including an association of nature with the emotional state of the individual, a nostalgic view of the past, a dependence on symbol and image to reflect inner perception, an interest in individual subjectivity, and a fascination with the supernatural. The closeness of the relationship between

Romanticism and "Gothicism" is also clear in the applicability of critical statements about one to the other. For example, Réne Wellek's emphasis on imagination, nature, symbol, and myth in his description of Romanticism as "imagination for the view of poetry, nature for the view of the world, and symbol and myth for poetic style" is equally applicable to gothic fiction. In a similar fashion, the following observation made by David Perkins on the 'Romantic' could have been made with equal accuracy about the 'Gothic':

> The 'Romantic' refuses to recognize restraints in subject matter or form and so is free to represent the abnormal, grotesque, and monstrous and to mingle standpoints, genres, modes of expression (such as philosophy and poetry), and even the separate arts in a single work.[34]

While it is clear that the gothic is related to Romanticism, the exact nature of their relationship is not so clear. In the introduction to *The Gothic Novel 1750-1830* (1981), for example, Ann Tracy attempts to rehabilitate the reputation of gothic fiction by declaring it to be "a principal part of Romanticism's darker side." Although early literary scholars such as Henry Augustin Beers and Eino Railo assumed the gothic to be an aspect of Romanticism,[35] there has been a strong tradition from the late nineteenth and early twentieth centuries to represent the gothic as "one of the minor products of a great movement in the history of taste--a forerunner, or a by-blow, of Romanticism proper."[36] In the influential early study, "Gothic versus Romantic: A Revaluation of the Gothic Novel," Robert Hume, for example, argues the gothic to be only "one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination."[37] The gothic for Hume is Romantic poetry's "illegitimate cousin," sharing its interests, but never achieving its transcendence or universality:

> The key characteristics of Gothic and romantic writers are concern with ultimate questions and lack of faith in the adequacy of reason or religious faith to make comprehensible the paradoxes of human existence. . . . The romantics turn to "imagination," which, according to Coleridge, recasts the objects of the exterior world into a new and more profoundly 'true' reality, giving the materials with which it chooses

> to work a unity and meaning which they do not possess in their original form. . . . The Gothic writers, though possessed by the same discontent with the everyday world, have no faith in the ability of man to transcend or transform it imaginatively. Their explorations lie strictly within the realm of this world and they are confined to the limits of reason. . . . The Gothic literary endeavour is not that of the transcendent romantic imagination; rather, in Coleridge's terms, Gothic writers are working with fancy, which is bound to the 'fixities and definites' of the rational world.[38]

Hume's view of the gothic as a precursor of Romanticism is the product of an evolutionary approach to literary history popularized by Ian Watt in *The Rise of the Novel*. Such an approach positions the gothic in relation to the development of realistic fiction. Joyce Tompkins, for example, has argued that "[t]he intricacy of the Gothic plots, based upon the interweaving of a multiplicity of agents and motives, taught novelists to control a complicated story," and thus advanced the development of the realistic novel.[39] This developmental approach to literary history has exerted a particularly strong influence on the way we regard gothic fiction. For the most part, we have adopted a historical model based on a paradigm of the gothic's rise, florescence, and decline, the whole process conveniently defined by the publication of *The Castle of Otranto* in 1764 and *Melmoth the Wanderer* in 1820. The rise and fall of the gothic has also been discussed--often in a rather disparaging fashion--in relation to other types of prose fiction: the gothic novel has been depicted as a rather tawdry descendent of romance, for example, or a somewhat puerile cousin of the historical novel. In particular, the gothic has been connected to the development of sentimental fiction; critics have seen the genre as "a late offspring of the eighteenth-century cult of sensibility."[40] And, of course, in this model the gothic is considered the grand-progenitor of a number of slightly disreputable literary sub-genres including detective fiction, science fiction, horror and ghost stories, mystery novels, and the modern popular gothic exemplified by such works as Daphne Du Maurier's *Rebecca* (1938) and Victoria Holt's *The Mistress of Mellyn* (1961).

What particularly distinguishes gothic fiction in this evolutionary model is its consistent presentation as a transitional genre, a stage of the novel on its way to somewhere else. Indeed, making the gothic genre a step on the road to someplace better--to Romanticism or Realism, for example--seems to justify a certain condescension in its treatment, a condescension often bordering on contempt. This attitude is evident, for example, in George Saintsbury's reference to the gothic novel as "a bastard kind of Romance."[41] As Maggie Kilgour has pointed out, until fairly recently gothic fiction has been regarded "as a kind of generic missing link between the romance and the novel, a very low road to Scott, whose rise is a deviation in the evolutionary chain that leads from Enlightenment to Romanticism."[42] The gothic's treatment as a form of literary regression is evident in its association with a pre-oedipal, oral phase of psychological development and in the assumption that its readers were young and credulous.[43] The idea of the progress of the novel proper being somehow retarded or delayed by a childish digression into gothic excess is not new. According to Scott, for example, detractors of early gothic novels considered them as

> evil signs of the times, and argued a great and increasing degradation of the public taste, which, instead of banqueting as heretofore upon scenes of passion, like those of Richardson, or of life and manners, as in the pages of Smollett and Fielding, was now coming back to the fare of the nursery, and gorged upon the wild and improbable fictions of an overheated imagination.[44]

Here, as in much gothic criticism, the basic metaphors centre on youth, excess, and consumption.

Perhaps the clearest illustration of the diversity of gothic criticism is found in discussions of its ideological function. We have already seen that the gothic is considered by many to be a reflection of revolutionary anxiety. Some critics, however, have taken this one step further, arguing that gothic fiction not only acted as an expression of "a deep subversive impulse" but that it incited such impulses. Robert Kiely, for example, notes in *The Romantic Novel in England* that the Gothic novel eventually "encourage[d] large-scale social subversion."[45] William Patrick Day and Kenneth Graham also see the gothic novel as radical, with Day noting that it acted as a catalyst for change by its exposure of inherent ideological contradictions, and Graham arguing that it interrogated ideology by its transgression of order and reason. According to Graham,

> Gothic enigmas assault ideological conditionings: they undermine security at many levels of existence. They create awful doubts about reason and imagination and about sanity and madness in the internal world; about the beneficence of political and religious structures and attitudes in social life; about the ambivalence of God and Satan, good and evil, at the metaphysical level of existence. Gothic narrative plays on apprehensions that a universe of disorder and transgression lurks on the borders of our worlds of order and restraint. The Gothic novel extends the realms of possibility.[46]

The ways in which the gothic extends "the realms of possibility" for women has aroused particular interest. Ellen Moers has suggested that "female gothic"--the gothic written by women and read by women--allows women to deal with topics unique to their experience. She offers as example a reading of *Frankenstein* as "a *woman's* myth-making on the subject of birth," specifically feminine because it deals "not upon what precedes birth, nor upon birth itself, but upon what follows birth: the trauma of the afterbirth."[47] In *The Female Gothic* Juliann Fleenor builds on Moers's work, defining the female gothic as a genre

> essentially formless, except as a quest; it uses the traditional spatial symbolism of the ruined castle or an enclosed room to symbolize both the culture and the heroine; as a psychological form, it provokes various feelings of terror, anger, awe, and sometimes self-fear and self-disgust directed towards the female role, female sexuality, female physiology, and procreation; and it frequently uses a narrative form which questions the validity of the narration itself. It reflects a patriarchal paradigm that women are motherless yet fathered and that women are defective because they are not males.[48]

Fleenor notes that the gothic has long been characterized "by a kind of schizophrenia, both in its form and in its readers' literary habits": gothic heroines are "self-divided" and readers often deceptive about their reading practices.[49] The essays in Fleenor's collection exemplify a similar division at critical levels: in it critics take radically different stances on the gothic's ideological functioning. A number of critics consider the gothic as radical, arguing that the genre's privileging of female experience and perception through its emphasis on female subjectivity inherently subverts patriarchal norms. Other critics see the gothic as reactionary, arguing that the genre reinforces socially approved roles for women. Still others see the form as inherently ambivalent.

Three Essays, Three Positions

Like Fleenor, Syndy McMillen Conger hears the voice of rebellion in the female gothic. She argues in "The Reconstruction of the Gothic Feminine Ideal in Emily Brontë's *Wuthering Heights*" that Brontë uses the gothic convention as "the sugar coating" to make "the feminist pill . . . palatable":

> . . . for the duration of Brontë's "Gothic thriller," readers tacitly accept a number of irreverently non-Victorian notions about women: a woman should be assumed to have physical and intellectual as well as emotional needs and strengths; a woman has the right to physical, emotional, and intellectual autonomy both before and after marriage; a woman has the right to be imperfect--to be mistaken, passionate, inquisitive, angry, confused, and even selfish or cruel, and still command respect as a human being; a woman has the right to be outstanding, to be openly intelligent and complex, and still command affection.

But, according to Conger, Brontë's debt to the gothic format was more than just a lure to those readers schooled in gothic conventions; her depiction of Catherine--written both within and against those conventions--helped "to free the woman from the persistent fetters of the eighteenth-century ideal, which were, according to Wollstonecraft, 'worse than Egyptian bondage.'"[50]

In "Somebody's Trying to Kill Me and I Think It's My Husband: The Modern Gothic" Joanna Russ argues that modern gothic novels offer an ambivalent view of the female role: they are "adventure stories with passive protagonists."[51] Almost by definition, women subscribing to the conventional roles of a patriarchal society cannot be represented as heroines. It is Russ's contention that the elements of the modern gothic novel (the passivity of the heroine; the centring of narrative attention upon her; the conservative attitude toward sex; the emphasis on domesticity; the detailed descriptions of decor, food, and dress) offer women a fantasy adventure that validates and glamorizes female experience without threatening patriarchal norms.

For Kay J. Mussell, there is no ambivalence. In "'But Why Do They Read Those Things?': The Female Audience and the Gothic Novel" she presents the gothic novel as "a carrier of social mythology," transmitting and reinforcing socially approved roles and interests: "in the fantasy afforded by [the gothic romance] . . . the reader is reassured not merely of the essential *rightness* of social mythology but also of the *meaning-ness* of that belief system." Mussell suggests that the "relative persistence of the configurations of the Gothic romance" in women's fiction over the last two hundred years indicates that "the contents of women's world may not have changed so much as we might like to believe."[52]

The Three Positions Played out in Feminist Criticism

These three essays sketch out in very broad terms the positioning of feminist critics in relation to the gothic. Such positions have been developed in more detail in a number of book-length studies of the gothic novel. The view of the gothic as a vehicle for rebellion, for example, is explored in *The Contested Castle*, where Kate Ferguson Ellis argues that gothic fiction exposes the contradictions of domesticity, "creating . . . a resistance to an ideology that imprisons [women] even as it posits a sphere of safety for them."[53] In *The Madwoman in the Attic* Sandra Gilbert and Susan Gubar posit an essentialist woman writer who, "[d]is-eased and infected by the sentences of patriarchy, yet unable to deny the urgency of that 'poet-fire' she felt within herself," writes in the doubled voice of both rebellion and acquiescence to convention.[54] What Kay Mussell reads as ideology in action in the gothic (the conventional plot resolution, the reestablishment of order in the text, and the reinforcement of female roles) Gilbert and Gubar read as a mere sop to patriarchy. For them, coded within this conventional format is a story within a story, and what is disguised is the voice of female rebellion:

> women . . . produced literary works that are in some sense palimpsestic, works whose surface designs conceal or obscure deeper, less accessible (and less socially acceptable) levels of meaning. Thus these authors managed the difficult task of achieving true

> female literary authority by simultaneously conforming to and subverting patriarchal literary standards.[55]

While Tamar Heller agrees that the gothic novel speaks with a dual voice, she argues that in female gothic the paradigm Gilbert and Gubar illustrate in *The Madwoman in the Attic* is inverted:

> In female Gothic, the subversive nature of the text appears uppermost, in its dark and prisonlike images of feminine experience within domesticity, and in its representation of terror caused by women's imprisonment by despotic male authority figures.

Heller argues that gothic terror functions both to express and contain female sexuality, with the "fall of the Gothic heroine into silence and terror allow[ing] the . . . Gothic, finally, to evade the implications of its most radical messages about women's position."[56]

Heller, like Mussell, argues that the gothic acts to reinforce the socially approved roles of women by defusing female rebellion and containing potential disruption. The gothic does this in a two-step resolution of the tension and ambiguities confronting women: the centrality of female experience is acknowledged in the first step, and appropriated and neutralized in the second. The gothic heroine struggles with and may prevail over the dangers confronting her in the text, but by the end of the novel social stability will have been reestablished through the reinforcement of standard domestic ideology. According to Kay Mussell, this two-step process explains the repetitive reading of the gothic novel: the female reader, unhappy with traditional female roles, turns to the gothic for escape, finding within the novel

> an escape *from* powerlessness, *from* meaninglessness, *from* lack of identity except through the performance of unstable and unsatisfying roles, and *from* the covert perception of the hollowness of the promises of social mythology about women's lives. But there is also an aspect of "escape to" in formula fiction, and this escape provides a reconciliation with the roles and situations from which the reader is initially trying to escape[57]

Within the world of the gothic novel, the female reader finds a reinforcement of the significance of the traditional domestic role--within the novel the gothic heroine is a force of reconciliation, the hub around which a fragmented family/society reorganizes. But because social mythology defines feminine achievement in such limited and contradictory ways, women are compelled to come to terms with their feminine ideal over and over.[58] Because the gothic novel, however, can only offer a brief escape from reality, the reader's relief from tension is only temporary. As her dissatisfaction returns, she returns again to another fantasy escape embodied in the gothic text.

We have already seen how gothic fiction is perceived in radically different ways: as pre-Romantic, as an important component of Romanticism proper, as an allegorical representation of psychological truth, as a fable of identity, as an incoherent conglomeration of assorted conventions and codes, virtually devoid of meaning. Even a feminist paradigm turns out to produce no critical coherence. Feminists too see the gothic--what it is and how it functions--in different, often contradictory, ways. All these critical judgements, however, are supported by gothic texts. How one sees the gothic depends on which texts one chooses, and which texts one chooses depends upon how one defines the gothic in the first place.

Defining the Gothic

The most common method of defining the Gothic is to regard it as a clustering of certain formal characteristics of plot, setting, character, and narrative technique. In *A Glossary of Literary Terms*, for example, the gothic novel is defined as a story

> set . . . in the medieval period, often in a gloomy castle replete with dungeons, subterranean passages, and sliding panels, [which] focuses on the sufferings imposed on an innocent heroine by a cruel and lustful villain . . . [and which] made plentiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences . . . Their principal aim was to evoke chilling terror by exploiting mystery, cruelty, and a variety of horrors.[59]

Early discussion of the gothic novel by such critics as Ernest Baker, Edith Birkhead, Eino Railo, Montague Summers, and Devendra Varma tended to dwell on these gothic devices; much effort was made to trace their sources and their reduplication. Gothic fiction has inspired voluminous and often complex lists of gothic machinery, painfully sub-divided and categorized. In *Shilling Shockers of the Gothic School* William W. Watt offers what appears to be a comprehensive list of gothic conventions, including settings (haunted castles, convents), characters (scowling villains, trembling heroines, stout-hearted heroes, garrulous servants, faithful peasants, cruel abbesses, tyrannical parents), and gothic machinery (animated portraits, mysterious manuscripts, fainting ability of heroine, banditti, identifying "strawberry marks").[60]

The uniformity of gothic devices was noted and ridiculed long before Watt, of course. In a letter to Wordsworth, for example, Coleridge writes that

> I amused myself a day or two ago in reading a Romance in Mrs. Radcliffe's style with making out a scheme which was to serve for all Romances a priori; only varying the proportions. A baron or baroness, ignorant of their birth and in some dependent situation; castle on a Rock; a sepulchre - at some distance from the Rock - Deserted Rooms - underground passages - Pictures - a Ghost, so believed - or a written record - blood in it - a wonderful Cutthroat, etc. etc.[61]

A similar sentiment was expressed by Keats in a letter about an 1819 visit to a friend in Devon: "whence I intend to tip you the Damsel Radcliffe - I'll concern you, and grotto you, and Waterfall you, and wood you, and water you, and immense rock you, and tremendous sound you, and solitude you."[62]

Eve Kosofsky Sedgwick claims that the extreme conventionality of the gothic novel gives it a unique status in literature:

> Surely no other modern literary form as influential as the Gothic novel has also been as pervasively conventional. Once you know that a novel is of the Gothic kind (and you can tell that from the title), you can predict its contents with an unnerving certainty. You know the important features of its *mise en scène*: an oppressive ruin, a wild landscape, a Catholic or feudal society. You know about the trembling sensibility of the heroine and the impetuosity of her lover . . .[63]

She notes that the gothic novel is so conventional, "it would be possible to *write* a gothic novel by the formula that would only be useful for *describing* a mid-Victorian, or eighteenth-century picaresque, or modern one."[64] And certainly, it has seldom been questioned that we can *identify* a gothic novel by those same conventions, or even--as Sedgwick maintains--by the title alone.

But this is not perhaps as unproblematic as it first appears. Abrams' definition fits numerous gothics; however, there are some difficulties. First, what if a text has only some of the characteristics? Which ones are the important ones, the elements that define the gothic? For Robert Hume, the "key" characteristic is an atmosphere of "evil and brooding terror." For Victor Sage, the "hallmark" is "a deliberate archaism," while for Chris Baldick the central characteristic is an ancient, ruinous house that imprisons the protagonist and represents the presence of the past.[65] We know that neither ghosts nor medieval settings are vital, since *Caleb Williams* has neither and still makes the list. Again, we return to the question: what, in fact, constitutes a gothic novel?

Frederick Frank attempts to answer this question in *The First Gothics*, his 1987 bibliography of the early gothic. His purpose is "to present a usable taxonomy of the several varieties of Gothic experience,"[66] to which end he presents a highly-detailed three page definition, including a list of what he considers the "nine most important formal characteristics and imperative motifs of the Gothic novel." These are: claustrophobic containment; subterranean pursuit; supernatural encroachment; aliveness of architecture and objects of art; "extraordinary positions" and lethal predicaments; abeyance of rationality; the possible victory of evil; supernatural gadgetry, contraptions, machinery, and demonic appliances; and finally, "a constant vicissitude of interesting passions".[67] Frank, exhibiting true taxonomic tenacity, further offers a list of gothic sub-categories including gothified history, horror gothic, terror gothic, romance of the ruin, monastic shocker, triple-decker gothic, turret gothic, shudder or quiver gothic, chivalric romance, and so on.

Frank's typology of the gothic novel seems seductively comprehensive--until one tries to classify something with it. Then one discovers that paradoxically, it is *so* comprehensive that its categories are simultaneously too wide and too narrow to be of use. Frank has gathered together so many possible conventions that it is conceivable that almost any eighteenth-century text could be considered gothic. At the same time his sub-categories are so restrictive, that a novel can be classified with them only by distortion. For example, a "grotto gothic" is, according to Frank, "a Gothic novel which restricts most of its action to a single cavernous or natural, subterranean environment." He then notes that many novels have titles which designate caves, grottos, or interior enclosures. This is, of course, true but so few (if any) authors encave their protagonists for the bulk of three, four or five volumes that the category is virtually useless.

Some critics find the presence or absence of gothic machinery relatively unimportant; for them the Gothic is defined by authorial purpose or the novel's effect on the reader. Ian Watt considers that the main purpose of the gothic is to create emotion in the reader. As previously discussed, Elizabeth MacAndrew considers gothic novels as embodiments of "ideas about man's psychology" written to educate the reader's feelings through the arousal of sympathy through pity and terror. For her, then, novels with a didactic structure such as *Caleb Williams* or *Frankenstein* are more central to the gothic tradition than the mass of novels organized as gothic melodramas.[68] Not so for Ellen Moers, though she too defines the gothic in terms of its effect on the reader. She see the gothic as a genre in which "fantasy predominates over reality, the strange over the commonplace, and the supernatural over the natural, with one definite authorial intent: to scare."[69] David Seed also sees terror "virtually defin[ing] the genre," especially the fear of one being exerting total control over another.[70] For them, then, *Hermsprong* (which Frank includes in his gothic bibliography) would be far less central an example of the genre than *The Horrors of Oakendale Abbey* (1797) or *Edgar; or, The Phantom of the Castle* (1798).

The third method of definition involves the "fit" of a text into a pre-existing ideological framework. Feminist and Marxist literary critics, for example, will generate different canons of gothic novels depending on their interests. An example is Kate Ferguson Ellis' argument (based on Radcliffe and other female authors) that "female gothic" is a "site of resistance." David Punter finds in the gothic "a unique mode of projecting the conflict and terror of inter-class relations."[71] For him three central Gothic texts are Godwin's *Caleb Williams* (1794), Maturin's *Melmoth the Wanderer* (1820), and Hogg's

Confessions of a Justified Sinner (1824), since to his mind all three investigate--rather than portray--the extremes of terror, and in all three the terror has to do with persecution. Because Ellis and Punter are exploring different ideological viewpoints, they see different texts as central and thus delineate different canons of representative works.

> In short, we all know intuitively what the Gothic is--but it is not one but at least three things. As a result, the subsequent history of the Gothic cannot be told as a single, coherent story. The form that story takes depends upon how one defines the Gothic, depends indeed upon one's underlying conceptions of genre.[72]

Problems of Classification

This range of examples from critics serves to illustrate two points. The first is that even though we all know what we are talking about when we talk about the "gothic," our definitions have two shortcomings. Either they are shaped by the need to do certain ideological "work" for us, or they tend to describe only certain "canonized" or accepted novels. *The Mysteries of Udolpho* (or some other equivalent text) becomes our template for the genre. This works as long as every novel we look at fits the pattern perfectly. But of course every novel does not. The 1790s saw the very beginnings of formulaic fiction; we find in these years far more variation than we would expect, given our modern understanding of popular literature. The novelists and publishers in the 1790s were on new ground; they were facing mass production and large reading audiences for the first time. Although we can see some awareness of the idea of formulaic fiction as early as 1810,[73] the authors of the nineties were writing novels rather than "gothics"; they had no "gothic style sheets" enforcing certain generic norms in the fashion of today's Harlequin Romances.

Secondly, the evidence adduced from critics suggests that we have set up a number of "hermeneutic circles" by which we tend to find what we are looking for. This is especially--and, perhaps, most surprisingly true--when we define the gothic with the seemingly objective criteria of certain conventions. Frederick Frank's work on the gothic is a prime example of this process; he has collected and codified conventions to the point that the generic classification collapses under the weight of the diversity of the texts it must support. It becomes clear that almost any work can be considered gothic if one has enough desire to make it so.

Take, for example, *The Restless Matron, a Legendary Tale* (1799), a three-volume novel by Mrs. Showes. The title refers to the Countess of Pfyrt; she is understandably restless, since she is a spectre haunting a castle in Switzerland in order to work off a curse. Her husband, who had wished for a girl, is so disappointed when she gives birth to a stillborn daughter after seven sons in a row that he curses her: all the women of the family who give birth to daughters will die in childbed, and every resultant daughter will not only be blamed for her mother's death, but will end up seduced, miserable, cast-out and condemned by the family. He then has his wife buried alive. Her project in the novel is to lift the curse by getting one of the succeeding countesses to trust her enough to give birth in her old apartments.

The novel spans several generations and focuses on several women. Count Ulrich, who proves to be the original count's spiritual descendant, marries Agnes, the woman who will ultimately lift the Matron's curse. Ulrich is a vain, extravagant sensualist who poisons his wife with the able assistance of his mistress, the malevolent Viria. Ulrich's marriage to Viria becomes a "combination of funeral and bridal entertainments," however, with the suicide of one of the curse's victims, Ulrich's aunt, who had been seduced, left pregnant, and who drowns herself after attempting to kill her newborn child. Another potential victim of the curse is Ulrich's sister Lina, who must withstand an attempted seduction and rape. Her worst danger is Viria, who is complicit in the attempts on her virtue. Viria ignores the matron's warnings and continues to plot against Lina, who is saved only through her own determination and the intervention of her uncle, aided by the ghost of a hermit friend. Even though this ends the final portion of the matron's curse, the Matron continues to wander around in a dress dipped in blood, not able to rest until she has urged Viria to repent and confronted the spirit of the husband. The novel ends with Viria poisoned and Lisa happily married.

Is this a gothic? Well, it certainly has the hallmarks; it has a castle and a ghost, mysterious unexplained events (for example, the Countess's corpse does not decompose), a curse, someone buried alive, someone poisoned . . . what other markers could one possibly desire?

What such a classification masks, however, is the tone of the novel. The Countess is the most charming and domesticated of spectres. She and Agnes become the best of friends; they visit, they chat, the ghost acts as the younger woman's mentor. The only characters afraid of the restless matron are servants who are clearly foolish; even the villains find her just a bit of a nuisance. Obviously, the reader is not meant to be frightened. This novel, in fact, cries out to be read as a feminist fable, and as an example of a female writer transforming the gothic genre for her own purposes. Critics who define the gothic by conventions, however, will likely classify *The Restless Matron* as gothic. Critics who look to authorial purpose or the effect of the text on the reader--some evocation of the sublime, the subconscious, or of liberation from reason--have the choice of seeing the novel either as something other than gothic or as a failed attempt at one. The third set of critics will appropriate it or reject it according to their own interests: feminists likely will, Marxists likely won't. But even if feminists want to appropriate this text, it does not fit particularly well into any feminist paradigm. This novel is not a story of patriarchy triumphant, nor is it a tale of female empowerment; it is a novel that deserves to be taken on its own terms, not as an example of a class, but as a delightful excursion beyond the limits of our impulse to classify.

Rosella; or, Modern Occurrences (1799) by Mary Charlton presents similar difficulties. In *The First Gothics* Frank classifies *Rosella* as "pure or high gothic" in the "terror mode." He notes its many satiric elements and explicitly compares it to *Northanger Abbey*. According to Frank, "All the heroine's hopes and expectations of medieval confinement in a spectre-filled abbey are undercut by having each successive 'terror' dissolve into a 'modern occurrence.' Ordinary gentlemen at the breakfast table become cadavers, fiends lurk in the library, guest lists turn into horrible manuscripts. . ." He considers the heroine to have kinship with the "fool-hardy heroines of the mock-gothic category." Besides the difficulty with conflicting classifications (it is somehow both "pure or high gothic" and "mock-gothic"), Frank's synopsis hardly does justice to this complex and disturbing novel. In actual fact, while *Rosella* does focus its satiric gaze on the gothic novel, it is far more concerned with lampooning the sentimental aspects of the popular fiction of the period. Like *Northanger Abbey*, *Rosella* has a rather prosaic heroine and both novels explore the mechanisms of social control. But *Rosella* is a much darker, more disturbing novel than *Northanger Abbey*; this is a novel in which the exertion of social control has a frighteningly realistic violent edge.

Rosella is the unacknowledged daughter of a novel-mad woman. Her mother, Sophia, as a foolish young heiress had eloped with a young man with an unfortunate predilection for gambling, who dies almost immediately after the wedding. Sophia's father cleans up the whole mess: Sophia's marriage is kept secret, and her daughter is brought up as a friend's ward. Sophia, who spends years in a limbo of childless-parent and widowed-spinster-hood, consoles herself by reading romances, until à la *The Female Quixote*

> At length every pretty young woman she saw, was immediately supposed to be a damsel suffering under the pressure of excessive sensibility, and every haberdasher's journeyman who trudged on Sundays across a road skirting her father's grounds, was transformed into a love-lorn swain in search of his caged divinity.[74]

As Rosella grows older, Sophia refocuses her romantic mania onto her daughter, casting Rosella in the role of young heroine and herself as "one of those celebrated mamas, destined to bring forth beautiful and tender-souled creatures" (1:121). Since all heroines have adventures and since such events seem to be strangely lacking in Rosella's life, Sophia takes her on a tour of Scotland, and, by forcing Rosella into situations where adventures might be likely, careens her into various indecorous and often dangerous scrapes. Rosella, who is torn between horror and loyalty, finds her reputation damaged despite her resolute attempts to do what is socially correct. Sophia's madcap expedition ends abruptly when her cousin and heir arrives in Scotland, abducts her, claims she is insane, and confiscates her property. All is eventually resolved with Sophia admitting the error of her ways and Rosella marrying.

What is unusual about this novel is its realistic and unflinching portrayal of violence against women. For example, when Sophia and Rosella visit Sophia's aunt, Mrs. Delaval, they discover that she is being held a virtual prisoner by Mr. Macdoual, "a very tall, bony, rigid-looking man," who manipulates Sophia through her friendship with his wife and threats of violence. Mrs. Macdoual, "a good-humoured looking, little fat woman," scuds about "in a manner that demonstrated an unseen battle between constitutional civility and constitutional corns" and is completely helpless against her husband's violence

(4: 33-34). When Macdoual is heard "thundering anathemas, and horsewhipping one of his girls" (4: 46) Mrs Macdoual "stopped her ears very carefully and begged to be informed when Maggy had done screaming, for to hear the poor thing, and not be able to help her, made her quiver like an aspin-leaf [*sic*]" (4: 46). Charlton is unflinching in her depiction of the effects of this violence: Mrs. Macdoual, despite her good nature, is shown to be willing to sacrifice her friend's health for family peace; the Macdoual girls are shown to be brutalized by continuous abuse; and Mrs. Delaval, who does escape with Rosella, but only through male intervention, dies shortly after from an injury she sustains in the Macdoual house.

Charlton is equally severe in her depiction of the violence that is used to curb Sophia's quest for feminine power through romantic narrative. Throughout the text Sophia's romantic illusions are linked to fantasies of female power; her imaginary romantic narrative rights wrongs against women and explicitly rewards femininity. For example, in one promising hermitage in Scotland Sophia hopes to find either "confessions of horrible crimes and uncommon frauds," which will reward "a drooping and tender-souled damsel, whom the whole world had till then combined to treat with scorn and obloquy," or a woman whose "barbarous husband" had kept her prisoner in order to marry another until "ten, twenty, perhaps thirty years" later the "lawful and virtuous first wife" appears and "places every body in their proper situations" (1: 182-83, 2: 185). After her abduction by her cousin, however, Sophia emerges completely tamed, the narrative figuring her as a the epitome of the penitent: her "person . . . was emaciated, her countenance pale, and . . . she had lost her hair" (4: 172). She sees her former beliefs as "follies" and "chimeras" and avows a system of rigid self monitoring and control: "I must no longer suffer my emotions to govern me--I must watch over every start of what is falsely called sensibility, and be thankful that the flights of imagination I have indulged, have not wholly undone me!" (4: 172, 173-74). This emotional self-containment is mirrored in her voluntary physical seclusion; she retreats to her country estate and refuses to quit her "enclosure," not even trusting herself to attend her daughter's wedding "from the fear of betraying a too potent emotion, and affecting the spirits of her beloved Rosella" (4: 286, 304). Sophia is rewarded for her corrected behaviour

> by the society of a little grand-daughter, whose mind she was indefatigable in properly forming; and it was remarkable that the young lady understood of the words of her own language in general use, almost every one better than those hackneyed expressions, *sentiment* and *mystery*. (4: 307)

Perhaps most interesting is the reaction of the male characters to Sophia's "sobered sentiments" (4: 290). When the hero, Lord Clanallan, sees the reformed Sophia, he is "shocked by the alteration . . . but . . . felt a secret gratification in observing the sedateness of her countenance, and the composed gravity of her conversation" (4: 286). Mr. Mordaunt, who has acted as Rosella's guardian and who the novel presents as the epitome of wisdom, vetoes the idea of Sophia acknowledging Rosella as her daughter because of the harm it will do to Rosella's reputation. He asks them all to

> take the advice of an old man, and respect the prejudices of the world, whose atmosphere you condescend to breathe!--Believe me, it is only in a sentimental novel where fair ladies can Oh yes! [*sic*] all their perils, their follies, hair-breath escapes, impudences, and shipwrecks; and expect, at the winding-up of the catastrophe, to sail through the remainder of their lives so very smoothly and pleasantly, without one little breeze to whisper a remembrancer of past oblique adventures! (4: 288)

The novel closes with Sophia safely contained and Rosella firmly ensconced in a patriarchal value system, a situation symbolically represented when Mr. Mordaunt embraces Rosella with "paternal affection" at the wedding her mother is not allowed to attend (4: 304).

Mary Charlton gives us two heroines: the overt heroine, Rosella, and a covert heroine, Sophia. By doing so she is able simultaneously to displace the violence and to connect it with the enforcement of feminine codes of behaviour. It would be unthinkable either for Rosella to lose all her hair and become "emaciated" or for the violence underlying social control to be made explicit. Instead, Charlton directly connects Rosella's transgressions of social codes with Sophia's "insanity" by having Mr. Mordaunt make the following comment: "If . . . [Sophia] is really sane, which I have some reason to suppose, I trust that her past danger will henceforth teach her to pay a little more deference to the established usages of society than I hear she has lately done" (4: 113).

The sophistication and complexity of this novel are effaced by its classification as either "pure or high gothic" or "mock-gothic." This is a book that deserves further attention and one that illustrates that the general disparagement of the Minerva Press has had unfortunate consequences. I have often been struck in my reading of Minerva Press novels with the hard-edged realistic treatment of subjects such as violence against women and sexual exploitation. Perhaps novels such as *Rosella* were simply *too* realistic for a reading audience whose taste was rapidly heading toward Victorian propriety, or perhaps Mary Charlton's depiction of violence, displaced as it was, was simply too close to the mark. Whatever the reason, it makes a valuable contribution to the literature of the period.

A slightly different problem is represented by *The Farmer of Inglewood Forest* (1796), a very popular and much-reprinted novel by Elizabeth Helme. The fact that it has been discussed in Montague Summer's *A Gothic Bibliography*, listed in Frederick Frank's *The First Gothics*, and summarized in Ann Tracy's book of gothic plot summaries seems to indicate a gothic classification. Its inclusion in these texts, however, is somewhat surprising, since there is no supernatural or other recognizable gothic paraphernalia. In fact, this is a relentlessly sentimental novel, rather in the mode of *The Vicar of Wakefield*, in which the idyllic rural peace of Farmer Godwin and his family is destroyed by chance contact with urban decadence (the villain debauches one of the daughters by teaching her Godwin's philosophy and ruins her brother by encouraging him to read novels). The novel's classification as a gothic is based, in Frank's case, on what he calls Helme's skilful "manipulation of prurient, morbid, or violent material" including a rape, an incestuous relationship and a scene in which a seducer confronts the bodies of his victim and her supposed infant laid out in a coffin. The classification is suspect, however, since the rape is actually a seduction, the incestuous relationship is a near-miss, and the coffin scene is no more sensational than similar scenes in dozens of other sentimental novels. It appears likely that Summers never read the novel but included it in the interests of bibliographic thoroughness. Frank assumed its gothic status from Summers's listing and only skimmed the novel looking for gothic conventions to confirm Summers's classification. Its presence in Tracy's book may be misleading, though it is presumably one of those she says she has included to prevent others from making the same mistake.

This mis-classification of *The Farmer of Inglewood Forest* is not an isolated incident. Classifications of many texts are made from previous readings by others, by reading the opening and closing portions of each volume, or even just by guessing from the title. If the author of a four volume courtship novel happens to put the word "castle" in the title or mentions a monk at the end of a volume or puts the heroine in a cave at the end of the novel, the text has a very good chance of being listed in a Gothic bibliography somewhere. Straight-out errors of fact are even more of a problem. For example, Frank classifies Mary Julia Young's 1798 novel *Rose-Mount Castle: or, False Report* as "pure or high Gothic" and notes that "the false report apparently involves the reputed death of the heroine Myra herself after she has been secretly consigned to the haunted darkness of Rose-Mount Castle" (428). In the copy of *Rose-Mount Castle* I read, I looked in vain for Myra, her death, or a haunted castle. Instead I found a male protagonist--the son of a French duke and an Irish mother--who washes ashore in Ireland and unluckily takes refuge in a bandits' hideout. After a series of adventures, none involving ghosts, the bandits are rehabilitated (they all become sailors), the hero marries Louisa, and they take their place in the family home, Rose-Mount Castle. The "false report" here is the novel's plot summary and classification as "pure or high gothic."

The popular literature of the 1790s offers particular challenges for bibliographers and literary critics. We are faced with a daunting number of texts, some very badly written, many in very poor condition. Often these early novels are extremely rare; some have been literally read to pieces, while others exist only as single copies in private collections or in rare book libraries. So we have had good reasons to rely on the readings and research of others. But close inspection of these readings against the original texts indicates that they have not always been as accurate as they might be and, indeed, they are often highly misleading.

The critics of the 1790s found dealing with this deluge of publications no easier than the critics of the present day. During the last decade of the eighteenth century, literature was only one of a number of things perceived as being out of control. By rendering the popular novel homogeneous, critics contained--or enjoyed the illusion of containing--the explosion of fiction, first, by feeling they could understand it, and secondly, by defining and valorizing an elite or high literature through the denigration of a popular or low fiction. A primary element of this critical movement was the classification of popular fiction into various sub-genres--such as the gothic and the sentimental--which were associated with femininity and thus devalued. Genre classification by formula or codifiable conventions, however, is problematic at best; it both elides distinctions between texts and results in a hermeneutically circular process by which many non-gothic texts have been incorrectly classified.

I have attempted to draw attention to this critical movement by questioning some of the basic assumptions about the gothic literature of the 1790s. Although we have long accepted that there was a deluge of popular gothic fiction in the last decade of the eighteenth century, my research on the Minerva Press output of this period challenges the given notion. Of course, my own system of classification is as open to critique as anyone else's. I have no doubt that I have formed my own hermeneutic loops by which I tend to discover what I intend to discover. But I would argue that--given that I have consistently attempted to give full weight to the standard understanding of the period (in other words, my findings are slanted towards finding more rather than less gothic)--I am still finding not only that there is more diversity within the Minerva Press output than we have previously assumed, but that Lane was publishing far less gothic than we have previously believed. If the Minerva Press, the very emblem of popular publishing, did not produce the flood of gothic we have assumed to exist, then it is unlikely that anyone else did either. And, if this is the case, we have been labouring under a serious misconception about the literary marketplace of the period.

Notes

1. James Raven, *Judging New Wealth: Popular Publishing and Responses to Commerce in England, 1750-1800* (Oxford: Clarendon, 1992) 31.

2. I am using the word "edition" as it is given on the titlepages of these works. For the most part, Minerva Press "editions" are reprints or reissues.

3. Increased production in 1805 may be the result of administrative changes at the Minerva Press. In 1802 Lane took Newman as a partner and in 1803 their imprint indicates the addition of other partners. It is possible that the infusion of new personnel might have effected production, although such explanations can be merely speculative.

4. Lane's imprint indicates that he must have had business relationships with a number of booksellers and agents. *Observations of the Establishment of the Bank of England* (1797) by Sir Frances Baring was printed for Sewell, Debrett, and Cornhill (1797), while *Proposal of a Substitute for Funding in Time of War* (1797) was sold by Debrett, Sewell, and Richardson.

5. The word *fiction* only occurs in one title: *Fact and Fiction* by Elizabeth Bennet. It never appears within a subtitle. This reinforces the unusual nature of Mary Wollstonecraft's designation of her novel as *Mary: A Fiction.*

6. Paula R. Backscheider, *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (Baltimore: T Johns Hopkins UP, 1993) 157.

7. Frederick S. Frank, *The First Gothics: A Critical Guide to the English Gothic Novel* (New York: Garland, 1987) ix.

8. Altick estimates that production shifted from an average of 100 titles per year in the mid-eighteenth century to an average of 372 titles per year in the 1790s. See Richard Altick, *The English Common Reader: A Social History of the Mass Reading Public 1800-1900* (Chicago: U of Chicago P, 1957).

9. Robert D. Mayo, "Gothic Romance in the Magazines," *PMLA* 65 (1950): 766.

10. J. M. S. Tompkins, *The Popular Novel in England, 1770-1800* (Lincoln: U of Nebraska P, 1961) 243. See also Montague Summers, *Gothic Quest: A History of the Gothic Novel* (New York: Russell & Russell, 1964) 12. He notes that although the heyday of the Gothic Novel in England may be said to have flourished during the 1790's, it remained immensely popular with its influence extending far later than is generally supposed.

11. Coral Ann Howells, *Love, Mystery, and Misery: Feelings in Gothic Fiction* (London: Athlone P, 1978) 1, and Alison Milbank, "'I could a tale unfold': Women, Romanticism and the Gothic," *A Guide to Romantic Literature: 1780-1830*, ed. Geoff Ward (London: Bloomsbury, 1993) 42.

12. Summers, *Gothic Quest* 12.

13. David H. Richter, "Gothic Fantasia: The Monsters and the Myths. A Review-Article," *The Eighteenth Century* 28.2 (1987): 150; Backscheider 157.

14. Frank, *First Gothics* xi.

15. Robert K. Black, qtd. in Devendra P. Varma, *The Evergreen Tree of Diabolical Knowledge* (Washington: Consortium, 1972) 80.

16. Howells 81.

17. Howells 1.

18. Summers, *Gothic Quest* 74.

19. Robert Hume, "Gothic versus Romantic: A Revaluation of the Gothic Novel," *PMLA* 84 (1969): 287; Howells 4.

20. Eve Kosofsky Sedgwick, *The Coherence of Gothic Conventions* (New York: Methuen, 1986) 3.

21. Gary Kelly, *English Fiction of the Romantic Period 1789-1830* (London: Longman, 1989) 49.

22. Maggie Kilgour, *The Rise of the Gothic Novel* (London: Routledge, 1995) 4.

23. Kilgour 5.

24. Marilyn Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830* (Oxford: Oxford UP, 1981) 29.

25. Marquis de Sade, qtd. in Howard 29.

26. Kenneth W. Graham, "Afterword: Some Remarks on Gothic Origins," *Gothic Fictions: Prohibition/Transgression*, ed. Kenneth W. Graham (New York: AMS, 1989) 261-62.

27. Elizabeth MacAndrew, *The Gothic Tradition in Fiction* (New York: Columbia UP, 1979) 4.

28. MacAndrew 3.

29. William Patrick Day, *In the Circles of Fear and Desire: A Study of Gothic Fantasy* (Chicago: U of Chicago P, 1985) 10-11.

30. Day 6.

31. See Maurice Lévy, *Le Roman gothique anglaise, 1764-1824* (Toulouse: Association des Publications de la Faculté des Letters et Sciences Humaines, 1968); also Linda Bayer-Berenbaum, *The Gothic Imagination* (London: Associated UP, 1987).

32. G. R. Thompson, "Introduction: Romanticism and the Gothic Tradition," *The Gothic Imagination: Essays in Dark Romanticism*, ed. G. R. Thompson, ([Pullman, WA]: Washington State UP, 1974) 2.

33. Devendra P. Varma, *The Gothic Flame: Being a History of the Gothic Novel In England: Its Origins, Efflorescence, Disintegration, and Residuary Influences* (London: Arthur Barker, 1957) 211.

34. David Perkins, introduction, *English Romantic Writers* (New York: Harcourt, 1967) 2.

35. See Henry Augustin Beers, *History of English Romanticism in the Eighteenth Century* (New York, 1898) and Eino Railo, *The Haunted Castle: A Study of the Elements of English Romanticism* (London: Routledge, 1927).

36. Victor Sage, introduction, *The Gothick Novel: A Casebook.* (Basingstoke: Macmillan, 1990) 8.

37. Hume 282.

38. Hume 289.

39. Tompkins 346.

40. David Seed, "Gothic Definitions," *Novel* 14.3 (March 1981): 270. Elizabeth MacAndrew also connects gothic and sentimental fiction. For her, the gothic novel "forms a variant of the Sentimental genre, which related structures, forms, and devices. Sentimental novels reflect an ideal that, coming from God is possibly realizable; the Gothic represents the distortion of that ideal" (*The Gothic Tradition in Fiction.* New York: Columbia UP, 1979) 24; see also Howells 8.

41. George Saintsbury, *The English Novel* (1913. London: Norwood 1976) 155.

42. Kilgour 3.

43. See, for example, Norman N. Holland and Leona F. Sherman, "Gothic Possibilities," *Gender and Reading: Essays on Readers, Texts, and Contexts*, ed. Elizabeth A. Flynn and Patrocinio P. Schweickart (Baltimore: Johns Hopkins UP, 1986) 215-33.

44. *Scott's Lives of the Novelists* 111, qtd. in Kilgour 33.

45. Robert Kiely, *The Romantic Novel in England* (Cambridge MA: Harvard UP, 1972) 36.

46. Graham, afterword, 262.

47. Ellen Moers, "Female Gothic," *The Endurance of* Frankenstein, ed. George Levine and U. C. Knoepflmacher (Berkeley: U of California P, 1979) 81.

48. Juliann E. Fleenor, introduction, *The Female Gothic* (Montreal: Eden P, 1983) 15.

49. Fleenor 4.

50. Conger 105,106.

51. Joanna Russ, "Somebody's Trying to Kill Me and I Think It's My Husband: The Modern Gothic." *Journal of Popular Culture* 6.4 (1973): 685.

52. Mussell 64, 65, 68.

53. Kate Ferguson Ellis, *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology* (Urbana: U of Illinois P, 1989) x. See also David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* (London: Longman, 1980).

54. Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale UP, 1979) 71.

55. Gilbert and Gubar 73.

56. Tamar Heller, *Dead Secrets: Wilkie Collins and the Female Gothic* (New Haven: Yale UP, 1992) 16, 24.

57. Mussell 67.

58. Mussell 66.

59. M. H. Abrams, *A Glossary of Literary Terms*, 4th ed. (New York: Holt, 1981) 72.

60. See William W. Watt, *Shilling Shockers of the Gothic School: A Study of Chapbook Gothic Romances* (New York: Russell & Russell, 1932, 1967.

61. Qtd. in Milbank 41, who notes the irony of this sentiment from the writer of *Cristabel* and *Rime of the Ancient Mariner*.

62. Qtd in Milbank 43.

63. Sedgwick 9.

64. Sedgwick 10.

65. Hume 286; Sage 17; Chris Baldick, cited in Milbank 41.

66. Frank, *First Gothics* xiii.

67. Frank, *First Gothics* 436-37.

68. Richter 292.

69. Moers 90.

70. Seed 271.

71. Richter 284.

72. Richter, "Gothic Fantasia" 150.

73. In, for example, the prescription for transforming domestic fiction into gothic fiction that appeared in *The Age; A Poem: Moral, Political, and Metaphysical* (London, 1810) 209-10.

74. Mary Charlton, *Rosella; or, Modern Occurrences* (1799) 1:122. Further references to this novel will appear in the text.

Chapter IV: Paratextual Elements

> No part of a book is so intimate as the Preface. Here, after the long labor of the work is over, the author descends from his platform, and speaks with his reader as man to man, disclosing his hopes and fears, seeking sympathy for his difficulties, offering defence or defiance, according to his temper, against the criticisms which he anticipates. It thus happens that a personality which has been veiled by a formal method throughout many chapters, is suddenly seen face to face in the Preface.[1]

So wrote Charles W. Eliot in 1909 in the introduction to *Prefaces and Prologues to Famous Books*. His representation of the preface as the author's descent "from his platform" to address the reader connects the preface with the theatrical prologue, during which the author--or his representative--takes the stage to confront his audience and to advocate, supposedly in his own voice, for his creation. A second connection is made explicit in the allusion to Paul's famous Corinthian address: "For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known."[2] Here the author is associated with the Godhead Itself and his descent is not from a vantage point above the stage but from the ethereal worlds of creativity. In each paradigm the author--whether as playwright or as divinity--cannot be fully understood through his creation, but can be located "outside" his created text in the subsidiary texts which surround and mediate between the author and the reader. Here the author's essential self is discernible--he "is suddenly seen face to face"--and he stands naked and knowable: located outside his creation, the author speaks in his own voice and positions himself according to his personality.

Almost ninety years later--and in the wake of Foucault and Genette--Eliot's naivete is almost painful. For the preface is as much a construction as any other text--something Eliot ought to have realized since he carefully constructed his own--in the writing of which the author may exercise a number of options in order to achieve a diversity of purposes. The author never appears before us completely unmediated and his or her purpose can never be considered transparent; we cannot "unpack" the preface to arrive at the "truth" of either the author or the text any more than opening a series of Russian dolls leads us to the quintessence of dolliness.

But although we have given up the illusion that we can discover the essential self of the author or the final truth of the text within the confines of the preface, analysis of prefaces--as well as the other elements of what Genette has identified as the *paratext*--may yield a number of insights about authors and how they perceive their texts and their audiences. For, according to Genette, the preface is

> a zone, not just of transition, but of *transaction*; the privileged site of a pragmatics and of a strategy, of an action on the public in the service, well or badly understood and accomplished, of a better reception of the text and a more pertinent reading--more pertinent, naturally, in the eyes of the author and his allies.[3]

By analysing the strategies by which authors attempt to ensure a good reception for their texts, we can gain insight into how authors perceived both their works and their readers.

Genette has defined the paratext as all the productions that accompany the text; it includes everything which surrounds and prolongs the text in order "to *present* it, in the usual sense of this verb, but also in its strongest meaning: to *make it present*, to assure its presence in the world, its 'reception' and its consumption, in the form, nowadays at least, of a book."[4] These productions may or may not be textual; they may include, for example, such things as the exterior presentation of the book or televised interviews of the author. Genette distinguishes the *peritext* or elements of the paratext which can be materially situated in relation to the text itself from the *epitext*, or those elements which are generally situated outside the book, or in Genette's words: "at a more respectful (or more prudent) distance."[5] Components of the work such as prefaces, titles, and footnotes are thus distinguished from elements related to the work such as proposals, prospectuses, reviews, interviews with the author, or mentions of a work in private correspondence or in conversation.

In this chapter I analyse selected elements from both categories. I begin with those peritextual elements of particular importance in works destined for distribution in a circulating-library system. Since library patrons for the most part chose works from catalogues or advertisements, the title of a work is of particular interest. Also important are elements that might capture the reader's attention during a brief examination of the work. These include such front-end material as titlepages, frontispieces, dedications, subscription lists, introductions and prefaces. Since the paratext functions as a site of transaction, it seems appropriate to attempt to gauge its effect by looking at the second party to that transaction, the reader. Although few comments by general readers have survived, we do have access to the comments of numerous reviewers. I finish the chapter with a brief analysis of the responses of reviewers from a number of the most popular periodicals of the period.

Titles

The most important element of a literary work in terms of book selling and book lending is its title. Besides learning of new works by word of mouth, readers of the Minerva Press period mainly discovered new titles through advertisements and circulating-library catalogues. Reviews were of lesser importance, since books were often already out of fashion before the reviews were even published. In "Ballantyne's Novelist's Library," for example, Robert Bage writes that books "are printed, published, bought, read, and deposited in the lumber-garret, three months before the reviewers say a syllable of the matter."[6] Thus it was absolutely essential for commercial reasons that books have titles which would capture the prospective reader's interest long enough to get the book off the shelf. In the preface to *The Miseries of an Heiress* (1810) Anthony Frederick Holstein imagines his readers' first encounter with the novel:

> Methought I saw these very Books lying on the counter of a Circulating Library . . . a party of females entered, lovely, of course, as all fair nymphs must be, when fancy delights in sketching their portraits, and discriminating most assuredly, in my judgment at least, since they enquired for the last production of Mr. Holstein; but neither seemed informed with respect to its title.
>
> The librarian pointed it out, as lying before them. The first volume was raised with curiosity, and as suddenly thrown down, as if in angered disappointment-- "[']THE MISERIES OF AN HEIRESS!' how absurd! Does the man expect us to read such nonsense? Who could believe in the miseries of an heiress?--He had far better have written the sorrows of poverty . . . ."

> "You are severe, Henrietta," interrupted the whining-toned voice of a very sentimentally-thin young lady, clad in a gossamer dress; "I consider the title quite interesting: the poor creature, no doubt, had a cruel parent of some description or other, or a guardian, or an old maiden aunt, who must have crossed her love with some dear, generous, but dependent youth, and only because she had wealth to secure a more splendid alliance."
>
> "Nonsense, sister! that is an old story, defunct, I hope, and never, I trust, to have a resurrection, since its remains have been so scattered over the world of novel-writing, they could never be re-united to appear in their original form."
>
> "Oh, I have it! I have it!" said a sprightly tall miss in her frocks, with skipping vivacity--"the poor lady was ran off with by some frightful, hideous, old man, who forced her to marry him, to secure her fortune to himself, and compelled her to repeat the marriage-vows, whether she could articulate them or not."
>
> "Ah, women, women!" said a fat chubby-faced cit, who appeared the father of two of the females, "what idle nonsense your chimerical imaginations suggest! Pray, girls, learn a little rationality; depend upon it, it was the loss of her money which made the heiress truly miserable; and the title is all a catchpenny, like most of our flighty new publications, when the matter and the name always seem at war; or else a mere play upon words, without reason for its support."[7]

The debate continues for several more pages, with other prospective readers giving their opinions, but the above quotation is enough to illustrate the importance of the title to a circulating-library novel.

We know little about Lane's publication practices, but--given that his almost legendary business acumen was founded on an ability to accurately assess and exploit public taste--it is difficult to imagine that he did not have a hand in choosing the titles of the works he published. At the very least, he could refuse works with titles he believed unappealing to his readership. Examining the titles that appear under the label of Minerva thus offers a glimpse of how at least one set of authors and one publisher of the day perceived the marketplace.

Titles of Minerva Press non-fiction are generally straightforward statements of content as in, for example, *The London Complete Art of Cookery, containing the most approved receipts ever exhibited to the public* (1797) or

> *A Narrative on the Loss of the Grosvenor East Indiaman: which was unfortunately wrecked upon the coast of Caffraria, somewhere between the 27th and 32nd degrees of south latitude, on the 4th of August, 1782, compiled from the examination of John Hynes, one of the unfortunate survivors; By Mr. George Carter, historical portrait painter, upon his outward-bound passage to India. Containing a variety of matter respecting the unfortunate sufferers, never before made public . . .; with copper plates descriptive of the catastrophe, engraved from Mr. Carter's designs . . . (1791)*

Such long and detailed titles let the reader know exactly what to expect in the work. The fictional equivalent of the long informative title appears in the list of Minerva Press works but is not common. An example of such a title is *The Irishmen; a military-political novel, wherein the idiom of each character is carefully preserved, and the utmost precaution taken to render the ebullitionary phrases, peculiar to the sons of Erin, inoffensive as well as entertaining* (1810). Far less complicated, but with the same explanatory force, are titles which state quite simply what the reader can expect to find upon opening the novel. These include such titles as *A Plain Story* (1801); *Delia, a pathetic and interesting tale* (1790); and *A Marvellous Pleasant Love Story* (1801).

In the tradition of much early fiction, including *Clarissa* and *Joseph Andrews*, many Minerva Press novels use the name of the protagonist in the title. Such titles signal that the plot of a novel focuses on the life--or an incident in the life--of an individual during some particularly difficult or interesting period. Often these narratives are concerned with seeing young men and women through the shoals of early adulthood; they move the protagonist through a series of dangers and difficulties until he or she comes to rest on some stable shore, safe harbour more often than not being signified by marriage. Given the large number of novels and the diversity of the audience, it is difficult to generalize about the appeal of Minerva fiction, and it certainly would be a mistake to ascribe the success of these novels to any single factor or attribute. It seems fair to conclude, however, that the large number of novels entitled with the names of individual protagonists indicates a deep interest in the exploration of other subjectivities. The fascination of readers with personal histories is also likely the result of conditioning: novel readers had been trained to expect the novel to take this particular shape.

As the following chart indicates, thirty-one percent of the novels published by the Minerva Press between 1790 and 1820 featured the name of a character in the title. Included in these numbers are works with names in either the main title or the subtitle; thus, both *Amabel; or, Memoirs of a woman of fashion* (1818) and *The Advantages of Education; or, The history of Maria Williams* (1793) would be included. Not included are those works such as *The Shrine of Bertha* (1794) or *Count Roderic's Castle* (1795) in which the name is not the focus of the title. Also not included are those works such as *The Irish Heiress* (1797) or *The Englishwoman* (1808) which do not specifically mention a name, even though such works obviously are of a similar class. In Table 4.1 titles with names are divided into the following categories: titles using single names, such as *Adeline* (1790); titles using a character's first and last name, such as *Anna Melvil* (1792); titles with paired names, such as *Ellen and Julia* (1793); and titles in which rank is mentioned, such as *The Count St. Blancard* (1795). The category of *rank* in the table includes such works as *Baron de Falkenheim* (1807) and *Immelina, Countess de Mansfield* (1799). Included in this category are names with "Mr." or "Miss" preceding them. Titles such as *Ellen, Countess of Castle Howel* (1794) which could be classified either under *single name* or *rank* have been counted under *rank.*

The table indicates that although over the thirty years of Minerva Press production approximately the same percentage of titles feature female (21%) and male (19%) names, these proportions vary considerably over the three decades. Interest in fictive personal histories signified by names as titles was at its peak in the 1790s (52%) then dropped steadily: in the first decade of the nineteenth century 40% of titles consisted of names, in the second this figure dropped to 30%. As the total number of names-in-titles dropped, the proportion of male to female names rose; whereas in the 1790s, 32% of all names in titles were female and 20% were male, in the following decade the number of female names in titles had dropped to 19% while the male equivalent remained at 21%. This proportion held in the decade between 1810 and 1820. On the whole, then, there appears to be a general movement away from using the protagonist's name in the title, as well as what may be a move away from female-centred fiction toward a more even distribution of narrative interest. By 1820 works are just as likely (indeed slightly *more* likely) to bear a male name as part of the title as a female name.

Table 4:1 Names in Titles of Novels

	1790-1799 (N=244)	**1800-1809 (N=261)**	**1810-1820 (N=251)**	**1790-1820 (N=756)**
SINGLE NAMES				
female	44	31	26	**101**
male	27	31	20	**78**
FIRST AND LAST NAMES				
female	16	7	4	**27**
male	10	10	9	**29**
PAIRED NAMES				
female and female	3	1	1	**5**
female and male	5	8	3	**16**
male and male	1	2	1	**4**
RANK				
female	7	1	2	**10**
male	6	4	7	**17**
TOTAL # OF TITLES				
female	77 (32%)	49 (19%)	36 (14%)	**162 (21%)**
male	49 (20%)	56 (21%)	40 (16%)	**145 (19%)**
TOTAL (male & female)	**126 (52%)**	**105 (40%)**	**76 (30%)**	**307 (41%)**

N= number of novels published at the Minerva Press

Although patronymics may be found in titles featuring female protagonists, as in *Adelaide de Narbonne* (1800), and the hero's given name used alone in a title featuring a male protagonist, as in *Clermont* (1798), it is most common to find that titles which focus on male protagonists use full names (e.g., *Edgar Huntly*, 1803, *Donald Monteith*, 1815) and titles with female protagonists use only the heroine's given name (e.g., *Antoinette*, 1796, *Elizabeth*, 1797). Indeed, a high proportion of the names included in the category *single names (male)* are family names such as *Harcourt* (1799) or *Delaval* (1802), whereas all the names included in the equivalent category for women are first names as in, for example, *Laurentia* (1790) and *Madelina* (1814). The use of only a woman's first name in the title is likely a subtle indication of a courtship plot, reflecting the fluidity of female status in that crucial period of a heroine's life when she is ready to shed her father's name but has not yet found a husband's name with which to replace it.

In an overwhelming number of cases, the names used in titles have a distinctly aristocratic ring. This is especially apparent in the case of last names: for every *Ranger* or *Woodley* there is a dozen *de Clairvilles, de Montblancs*, and *de Courcys*. Foreign or exotic names are also very popular. The Minerva Press roster includes such personages as *Dolgoruki and Menzikof* (1805), *Manfredi* (1796), *Iphigenia* (1791), *Yamboo* (1802) and *Di Montranzo* (1810). Particularly popular are names with an Eastern or romantic flavour such as *Alvar and Seraphina* (1803), *Zayde* (1780), *Zoriada* (n.d.), or *Ammorvin and Zallida* (1798). Often the "easternness" of such narratives is reinforced in the generic tag as it is in *Calaf, a Persian tale* (1800) and *Massouf. . . an Eastern tale* (1802). This interest in the East is further evident in Lane's publication of a number of collections of oriental tales, including *Tales of a Parrot* (1792), *Turkish Tales* (1794), and *Persian Tales, or The thousand and one days* (1800). If it is the case that readers of circulating-library fiction came from the lower and middle classes, then it appears that these readers were not particularly interested--or at least perceived as being particularly interested--in realistic reflections of their own lives. Instead, what seems to appeal is "otherness"--whether it is the otherness of the upper classes, the otherness of romance, the otherness of the foreign, or the otherness of action and adventure.

Titles often hint at interesting settings or exotic locales. Examples of this gambit include *The Hermit of Caucasus* (1796) and *My Old Cousin, or, A peep into Cochin-China* (1819). In the 1036 titles published by the Minerva Press between 1790 and 1820, Russia or Russian is mentioned twice, China or Chinese 4 times, Spain or Spanish 7, Italy or Italian 9, Wales or Welsh 8, Scotland or Scottish 9, America or American 7, Ireland or Irish 17, Britain or British 18, India or Indian 18, Germany or German 35, England or English 50, and France or French 58 times.[8] Titles may also indicate a foreign locale by using more specific terms such as *Cambrian* or *Welsherie* but these have proved to be too difficult to count with any accuracy. What locations are considered interesting or exotic is relative, of course; given that middling-class country readers might never expect to visit London, it is perhaps not surprising that 18 Minerva works have *London* in their titles. These include *A Visit to London* (1814), *Rosa in London* (n.d.), and *Bath and London* (1811). A more direct appeal to readers' wanderlust is found in non-fictional works such as *The Polite Traveller; or, A collection of travels made in different parts of the world* (1799). This is one of a number of collections of letters and travels from foreign parts which include *Letters from Sicily* (1814), *Letters from the Eastern Coast of Spain* (1814), *Travels from North America* (1807), *A Tour Through the South of England* (1793), and *Travels from the Cape of Good Hope* (1790).

The many editions of *Massacre of the French King* (1793) indicate a strong interest within at least some segment of the Minerva reading audience in contemporary events taking place on the continent. So too does Lane's publication of accounts of the death of the Queen of France (1793), the will of Louis XVI (1793) and several war-related pamphlets, including *Glorious Victory over the French* (1793), *Proposal of a Substitute for Funding in Time of War* (1797), and *The Atrocities of the Corsican Daemon, or, A glance at Buonaparte* (1803). There is surprisingly little evidence of such interest being transposed into fiction, however. A number of novels use French expressions in their titles--*Fille de Chambre* (1792), *Faux Pas* (1800), *L'Intriguante* (n.d.), and *La Belle Sauvage* (1803)--but this likely has more to do with matters of fashion than signalling an interest in contemporary events in France. The single mention of *revolution* in a fiction title is found in the subtitle of *Memoirs of an American Lady* (third edition 1817), which notes that the "sketches of manners and scenery" depicted in the work are from a period "previous to the revolution." Other titles such as *The Spanish Campaign* (1815), *The Sailor Boy* (1800), and *The Soldier Boy* (1801) indicate a tenuous connection, if any, to contemporary political concerns and events.

As demonstrated in the previous chapter, courtship narratives were the most popular sub-genre of Minerva Press publications and it was to the author's and publisher's advantage to flag such works for the interested reader. This could be done in a number of ways. One could, as already mentioned, use the first name of the heroine or the paired names of the hero and heroine in the title. Such is the case with *Louis and Nina* (1789), *Frederic and Caroline* (1800), *Eugene and Eugenia* (1805), and *Duncan and Peggy* (second edition 1815). One could also signal the reader of a courtship plot by focusing on issues of domestic happiness (and thus love and marriage). Authors did so in their titles by using words such as *wives* (34), *children* (28), *husbands* (27), *widows* (22), *love* or *lovers* (20), *brides* (12), *weddings* (6), *domestic* (11), *marry* or *marriage* (2), *spinsters* or *old-maids* (5), and *bachelors* (5).[9]

Courtship narratives and personal histories are manifestations of a broader fictional concern with questions and problems of identity. Often in Minerva Press fiction the hero or heroine must discover his or her parentage or solve some mystery about his or her birth or family. This interest in identity is reflected in titles with key words such as *family* (37), *orphan* (16), *girl* (16), *boy* (16), *foundling* (5), and *birth* (2). Other terms denote an interest in family relationships; these include *daughter* (27), *son* (18), *father* (16), *uncle* or *aunt* (10), *sister* (14), *cousin* (10), *mother* (7), *niece* (6), *brother* (5), and *grandmother* (2). The interest in the positioning of self in relation to both family and society at large is played out in the *Bildungsroman* narrative pattern and apparent in the preoccupation of many Minerva texts with orphans, foundlings, mysterious strangers, and the threat of potential incest. It is also reflected in titles which centre around moral qualities (for example, *Conduct*, *Conscience*, and *Conviction*, all 1814) or their transgression (for example, *Disobedience*, 1797, *Jealousy*, 1801, or *Deception*, n.d.). It also may be seen in the popularity of such terms as *moral* (17), *education* (12), *good* or *goodness* (7), and *principle* (4).

The positioning of self is also played out in physical terms, which is perhaps not surprising in an age which saw the relocation of a large percentage of its population from rural to urban centres. A recurrent motif in Minerva Press fiction contrasts urban and rural life, almost invariably to the detriment of urban centres. This theme is partially reflected in occurrences of the following terms in titles: *house* (31), *London* (18), *cottage(r)* (14), *village* (9), *hall* (7), *mansion* (5), *city* (3), *manor* (2), and *park* (1). An interest in the intricacies of social class can also be understood to reflect an anxiety about situating oneself within society. The later development of the silver-fork novel is probably prefigured in the popularity of such terms as *manners* (17), *polite(ness)* (6), and perhaps even *education* (12). Conduct books such as *A Treatise on Politeness* (Minerva 1813), Dr. Gregory's *A Father's Legacy to his Daughters* (Minerva 1795), and Lord Chesterfield's *Advice to his Son* (Minerva 1795) were direct responses to a need to position the self in a changing society, especially a society that was offering opportunities for social advancement. Many titles of novels specifically refer to various levels of rank and utilize such terms as *lady* (58),[10] *sir* (22), *baron* (19), *marquis* or *marchioness* (6), *count (comte)* or *countess* (15), *noble(man)* or *nobility* (12), *duke* (10), *earl* (7), *court(ly)* (8), *lord* (5), *duchess* (3), and *viscount* (2). It is also possible, however, that the frequency of some of these terms reflects readers' interest in either the gothic mode with its reliance on evil barons and counts or the classical romance with its abundance of knights and ladies. These modes may be also signalled by terms denoting the past or some aspect of power such as *castle* (76), *ancient* (20), *manuscript* (9), *legend(ary)* (12), and *ruins* (4).

The term *gothic* only appears in three titles, but this is to be expected since in the diction of this period *gothic* continued to be used as a synonym for either *barbarous* (as in Shelley's reference in 1812 to the "gothic and superstitious ages") or *medieval* (as in Walpole's reference to *The Castle of Otranto* as a "Gothic story").[11] This is the case in the four occurrences of the term in Minerva Press works.[12] The relative infrequency of terms specifically related to the supernatural is more surprising, however, given the alleged popularity of the gothic novel. Supernatural terms include *spirit* (12), *phantom* (6), *ghost* (3), *spectre* (1), as well as *mystic* (5), *sorceress* (2), and *necromancer* (1). Words associated in a more general fashion with sensational writing appear more frequently: words based on *mystery* (i.e., *mysterious*, *mysteries*, etc.) appear in 59 titles, the word *secret(s)* appears in 24 and *midnight* or *night* in 9. Other terms indicative of a sensational mode include *murder* (11), *horror* or *horrid* (6), *homicide* (2),and *forbidden* (1).

A large number of titles contain terms relating to Catholicism or Catholic religious orders. In many cases terms such as *abbey* (56),[13] *nun(s)* (13), *monk* (6), *monastery* (5),*convent* or *cloister* (4), *novice* (3), *abbess* (1), or *friar* (1) would be understood as indicative of the gothic or a more general sensational mode. Few good priests and nuns appear in Minerva texts, and all seem to end up badly. For the most part, the tendency is anti-Catholic and the attitude one of fascinated horror.

Somewhere in the intersection of the gothic, the romance, and the adventure story--since the following motifs may appear in each category--are *adventures* (35), *bandits* or *banditti* (17), *fugitives* (6), *prisoners* (4), *pirates* (3), and *robbers* (2). Also in this category are references to certain kinds of place, especially references to *castles* (76), *caves*, *caverns*, or *grottos* (12), as well as *forests* (18), *mountains* (8), *seas* (7), and *lakes* (3). Specific place names such as *The Mysteries of Hungary* (1817), *The Romance of the Hebrides* (1809), or *Elizabeth; or, The Exiles of Siberia* (1807) occur in 77 of the 756 novels or 10% of all titles. The use of place names in titles remained fairly steady from 1790 to 1810 (29 or 12% from 1790 to 1799 and 34 or 13% from 1800 to 1809) but decreased to only 6% (14 of 251 novels) between 1810 and 1820.

Perhaps the most common and clearest code in the title is the generic classification offered by authors themselves, the tag which often follows the title proper which notes that this work is "a novel," "a tale," "a romance," or "a history." Figures for these generic tags have been presented and discussed in the previous chapter.

Early readers, like their modern counterparts, wanted to know about other people, about their lives, their problems, and their romances. This is flagged in titles by a number of terms including *history* (29)[14] or *historical* (36), *anecdotes* (23), *adventures* (20), *biographies* (2), *letters* (21), *memoirs* (34), and *diaries* or *journals* (5). This interest in the personal lives of others ranges from the gossipy *Says She to her Neighbour, What?* (1812) to the sensational *The Murderer* (1808), and from the relative innocent-sounding *The Bachelor's Journal* (1815)--with its implied female reader anxious to unfold the secrets of the elusive mate--to the more prurient appeal of titles such as *The Nun and her Daughter* (1805) or *The First Night of My Wedding* (1804). At times there is a voyeuristic quality to this interest, as is apparent, for example, in the fascination with *secrets*, as in *Secrets Made Public* (1808), *Dangerous Secrets* (1815), and *Secrets in Every Mansion; or, The surgeon's memorandum book* (1818), any one of which could stand as the title of a modern tabloid article.

Besides flagging certain popular motifs or playing on the reader's fascination with his neighbour's lower nature, authors could attempt to engage the reader's imagination and curiosity through novelty.

They did so in a variety of ways. Authors might, for example, choose a highly unusual "hero," as does the author of *The One-Pound Note* (1820). Dogs seem to have been particularly popular: *The History of a Dog, written by himself* (1804) was followed by three editions of *Biography of a Spaniel* (1804, 1816, 1826). There was also interest in the life of a flea (*Memoirs and Advantages of a Flea*, n.d.). Again, there is a hint of the voyeuristic or of the satiric in that dogs and fleas might conceivably be the silent observers of intimate scenes. There is also a suggestion of prurience given the sexual connotations of lap-dogs. Authors could also attempt to grab the reader's attention with screaming punctuation, as do the authors of *Husband Hunters!!!* (1816), *The Reformist!!!* (1810), and *The Marchioness!!!* (1813). Another method was either to direct a question to the reader as in both *Who is the Man?* (1801) or *Who is the Murderer?* (1802) or to offer some form of challenge as in *The Impenetrable Secret, Find it out* (1805) or *"There is a Secret, Find it out"* (1808). Interrogatives and imperatives demand the reader's attention by their interpolation of an implied subject. The deep structure of *There is a Secret, Find it out* is actually ***You** find it out*. An author could hardly address a prospective reader more directly. The author might also attempt to challenge the reader with the suggestion that the reader entitle the work; this is the strategy in both *Read, and Give It a Name* (1813) and *What You Please* (2nd, n.d.). In each of the above examples the author relies on the effect of novelty to capture the prospective reader's attention, a strategy which implies a reasonably sophisticated reader able to distinguish the novel from the conventional. The title *The Idiot Heiress* (1805), for example, captures the attention because of the incongruity of the implied heroine (the heiress) being an idiot. Experienced readers know that the title generally points out the main character and that heroines, almost by definition, are morally sound, reasonably intelligent, beautiful, and of decent (preferably good or noble) birth. A lack in any one of these characteristics is incongruent to the point of novelty and therefore of interest. We see this particular strategy at play in the titles *The Beggar Girl and her Benefactors* (1797), *An Angel's Form and a Devil's Heart* (1818), and *La Belle Sauvage* (1803).

Authors also assume a certain level of sophistication and literacy in their readers when they exploit intertextual references in their titles. *The Modern Kate* (1812), *Patience and Perseverance; or, The Modern Griselda* (1813), and the above mentioned *What You Please* take for granted that the reader will recognize the allusion. In a similar fashion, titles often play on more contemporaneous works as does *The Man of Failing* (1789), *The Baron of Falconberg; or, Childe Harolde in Prose* (1815), *Celia in Search of a Husband* (1809), or even *Rashleigh Abbey; or, The Ruin on the rock* (1805). Indeed, almost a dialogue of titles is created in the Minerva catalogue with the series *Man As He Is* (1792), *Man As He Is Not* (3rd ed.1809), *Woman As She Should Be* (1793), *Women as They Are* (1796), and *Father As He Should Be* (1815).

It was more common, however, not to challenge the reader through questions or intertextual references, but to arouse the potential reader's curiosity by developing what might be called a primitive narrative. There is an invisible contract between the author and the reader which becomes apparent only when unfulfilled. Part of this contract is that the title have meaning and that the meaning be related to the contents of the work which it represents. If *The Rake and the Misanthrope* (1804) turns out to have neither a rake nor a misanthrope in the narrative, the reader would quite justifiably feel betrayed. This is the source of the "fat chubby-faced cit['s]" anger in the previously quoted Holstein preface. He notes that titles are "all a catchpenny" in which "the matter and the name always seem at war, or else a mere play upon words, without reason for its support." Titles furthermore cannot simply name any thing that happens to appear in the text; things named in titles must relate to the text in very specific ways. The reader knows that the title generally refers to the protagonist, the setting, or a major theme or motif in the novel. Since meaning and relevance are assumed by the reader, the reader will work to make seemingly incongruous combinations meaningful and relevant. Minerva Press authors often tantalize the prospective reader by using parallel structure to set up seemingly logic-defying oppositions. This is the case in such titles as *A Bride but no Wife* (1817) or *The Philosophic Kidnapper* (1803). Another method exploits parallel structure to imply a narrative line. *Maid, Wife, and Widow* (n.d.), *Love, Hatred, and Revenge* (2nd ed. n.d.), and *Love, Mystery, and Misery* (1810) all use this technique.

The doubled title in the form *X; or, Y* was very popular in this period, and like modern academics who offer something catchy in the first part of a title, and follow it up with a more substantive indication of the paper's topic, Minerva authors embraced the opportunity of a second chance to interest the reader. As

Charles Lucas notes such titles give "the novel-writer . . . two strings to the bow of his title-page."[15] If the first part of the title centres around a proper name, the second may simply modify it, as in *Gwelygordd; or, The child of sin* (1820) and *Andrew Stuart, or The northern traveller* (1800). Alternatively, the second half of the title may classify the type of narrative, as in *Amabel; or, Memoirs of a woman of fashion* (1818), *Lady Jane Grey: an historical tale* (1791) or may situate the protagonist in a particular context, as in *De Clifford; or, Passion more powerful than reason* (1820) and *Eugene and Eugenia; or, One night's error* (1805). The techniques authors use to engage the reader's attention are the same whether the title is doubled or not, but in the doubled format the author has more scope and may pair or contrast phrases rather than single words. For example, *Paired--not Matched; or Matrimony in the nineteenth century* (1815) plays on the difference between *a pair* and *a matched pair* of horses while the second half of the title clarifies that the topic is matrimony rather than horse-flesh. In *The Nuns of the Desert; or, The woodland witches* (1805) the two phrases seem impossible to conflate: are the nuns really witches? and how can nuns in the desert be witches in the woods? Similar technique is at work in *The Peasant; or, Female Philosopher* (1792) and *The Prison-House; or, The world we live in* (1814).

Other Peritextual Elements

Once a reader was interested enough in a book to ask to either look at it or borrow it, the other peritextual elements come into play. We cannot be certain how much access to the bookshelves library patrons enjoyed in their visits to the circulating library. Some depictions of libraries indicate that patrons asked for the books they wanted at the counter, while in others patrons appear free to browse amidst the stacks. In either case, patrons likely were able to inspect books quickly before they borrowed them. Thus, all the peritextual material, particularly front-end material such as frontispieces, dedications, subscription lists, prefaces and introductions, might influence a reader's choice.

There is a great variety in the prefatory material found in Minerva Press works, with authors using a number of forms and formats to address readers and critics. Not all this material is in prose. Besides such appendages as frontispieces, ornaments, illustrations, and maps, authors sometimes addressed the reader in verse. *Dangerous Secrets* (1815), *Secrets in Every Mansion* (1818), *Jane de Dunstanville* (2nd ed. 1819), and *Silvanella; or, The Gipsey* (1812) all begin with poetry, for example. These particular poems vary in length from a few verses to eleven pages. One is entitled "Preface" and is addressed to the critics; another is labelled "Introductory Lines" and addresses the novel itself, while still others address the reader.

Non-poetic peritextual material may be fashioned in any number of ways, including as a dialogue between friends. Such dialogues are found in both *The Fille de Chambre* (1792) and *The Advantages of Education* (1793, 2nd ed.1803). Sometimes these conversations are between less obvious couples: in *Something Odd* (1804), for example, the author and his pen debate aspects of preface-writing, while in *The Revealer of Secrets; or, The house that Jack Built* (1817) the conversation takes place between two critics and the "house" at the end of the novel. When the house asks what remarks the critics have to make on "my construction, my form, and my material," they answer that it is ridiculous "to build upon such an *old foundation*" and that the work is inferior because it does not fit into any category: it is not "classic," it is too "commonplace to be *Gothic*," and it is not "picturesque enough for *rustic*." The work ends with the "House that Jack built" being "consigned to oblivion."

Other works are mediated by "Addresses," "Notes to the Reader," or other prefatory material which construct a narrative framework around the text. In *Italian Mysteries* (1820) Francis Lathom outlines the genesis of the novel in an "Address to the Reader." According to Lathom, twenty years prior an unnamed woman had heard the story from a person "intimately connected" to the characters. This woman gave her notes to a friend who in turn gave the manuscript to the author. Lathom further prefaces his novel with a letter addressed to Newman, dated New York, October 24, 1819, in which he notes that in spite of a "very handsome offer" from an American publisher, he preferred "to continue to move under the auspices of an old friend," whose "liberal and gentlemanly conduct" he is happy to acknowledge publicly. Such peritextual layering is quite common in these works, with "advertisements" being followed by "notes" being followed by "prefaces." A good example of this is Henrietta Rouviere's *A Peep at our Ancestors* (1807) in which the titlepage and a portrait of the author are followed by a three-page dedication, a three-page "Address," three pages of subscription list, and a five-page preface. Elaborate accounts of a work's origin such as those offered by Lathom and Rouviere are often embellished with very specific, sometime quotidian, detail. Other authors construct more fanciful frames. In *Dacresfield* (1820), for example, the preface is written by "Cordelia, Chief lady at the court of Queen Mab," who tells her tale after fairies and sprites find her dying of consumption, rescue her, and take her to fairyland. Still other works are framed with a "Note from the Publisher" or a "Publisher's Preface," a format which offers the "publisher" an opportunity to "plug" the work and laud the skill of the author. Examples of this type of frame are found in *The Wonder of the Village* (1805) by Mary Meeke and *Godfrey Ranger* (1816) by David Williams Paynter.

Works may also be introduced by essays or polemical writing. In *Secrets Made Public* (1808), for example, James Norris Brewer includes an essay on the development and the proper form of the novel, while Francis Lathom defends romance in the preface of *The Mysterious Freebooter* (1806). Eugenia de Acton admonishes her readers in *The Nuns of the Desert* (1805), warning them against the evils of the world and defending the merits of "Versatile morality made palatable to youth, by the aid of fiction" (viii). Other works begin with prosaic little notes from the author acknowledging errors in diction or offering excuses for a lack of proof-reading.

In addition to such advertisements, notes, addresses, poems, and letters, Minerva Press works include all the other expected peritextual elements: colophons, dedications, subscription lists, notes to subscribers, prefaces, introductions, endnotes and footnotes, excerpts from reviews, and so on. In the following pages I explore the correlation between the use of certain prefatory elements and the gender of the author in order to determine whether female and male authors consistently use different strategies in their paratexts. The first step in doing so is to determine whether men and women are equally represented on the Minerva Press authorship roster.

A Word of Caution

Although the tables, graphs, and numbers in this study suggest scientific specificity and accuracy, decimal-point precision can never be achieved in literary history. It is impossible to develop a true random sample of Minerva works since we do not have access to the original Minerva Press corpus. Did the works that survived do so because of their popularity? Or did many of the truly popular works not survive because they were literally read to pieces? It is impossible to say. My aim in this chapter is not to suggest that the percentages I cite have absolute historical validity--that 82% of female authors put quotations on their titlepages, rather than 81% or 83%--but rather to develop accurate and telling proportions based on gender: while the actual percentages may vary slightly, my figures show that overall women were far more likely (from 10-16% more likely) to put quotations on titlepages than men. All percentages are based upon observations made upon inspected works. Although this body of evidence cannot be considered a random sample, its validity is based on sheer numbers. Of the 1036 works published by the Minerva Press between 1790 and 1820, 656 or 63% have been inspected, albeit with varying degrees of thoroughness. The percentage is even higher when dealing with Minerva Press novels of this same period. Of the 756 novels, 579 or 77% have been inspected.[16] For the reader's convenience, tables with the complete data being discussed can be found in the appendix immediately following this chapter.

Gender and Publication at the Minerva Press

Female authors are 1.7 times or 70% more likely to publish with the Minerva Press than male authors overall, and 2.5 times more likely to publish novels.[17] This finding confirms the assumption that the majority of Minerva authors were female. Figures 2 and 3 illustrate the fluctuations in Minerva Press publishing according to gender. The data from which these graphs have been plotted can be found in Tables App:1, App:2, and App:3 in the appendix. A summary of this data can be found in Table 4:2 below. All figures are in percentages.

Table 4:2 Minerva Press Production and Gender Totals by Decade

In Percentages				
	1790-1799	1800-1809	1810-1820	Mean
ALL WORKS: WOMEN	35	45	62	47
MEN	29	34	20	28
UNKNOWN	36	21	18	25
NOVELS*: WOMEN	49	52	71	57
MEN	19	32	17	23
UNKNOWN	32	16	12	20

*Figures for the novel exclude the following categories: children's literature, Scriptural romance, fictionalized biography, collections of tales and fables (including fairy and oriental tales), poetry, musical works (including at least one opera), drama, and collections of jokes or songs.

Figure 2: Gender of Author (All Works)
1790-1820

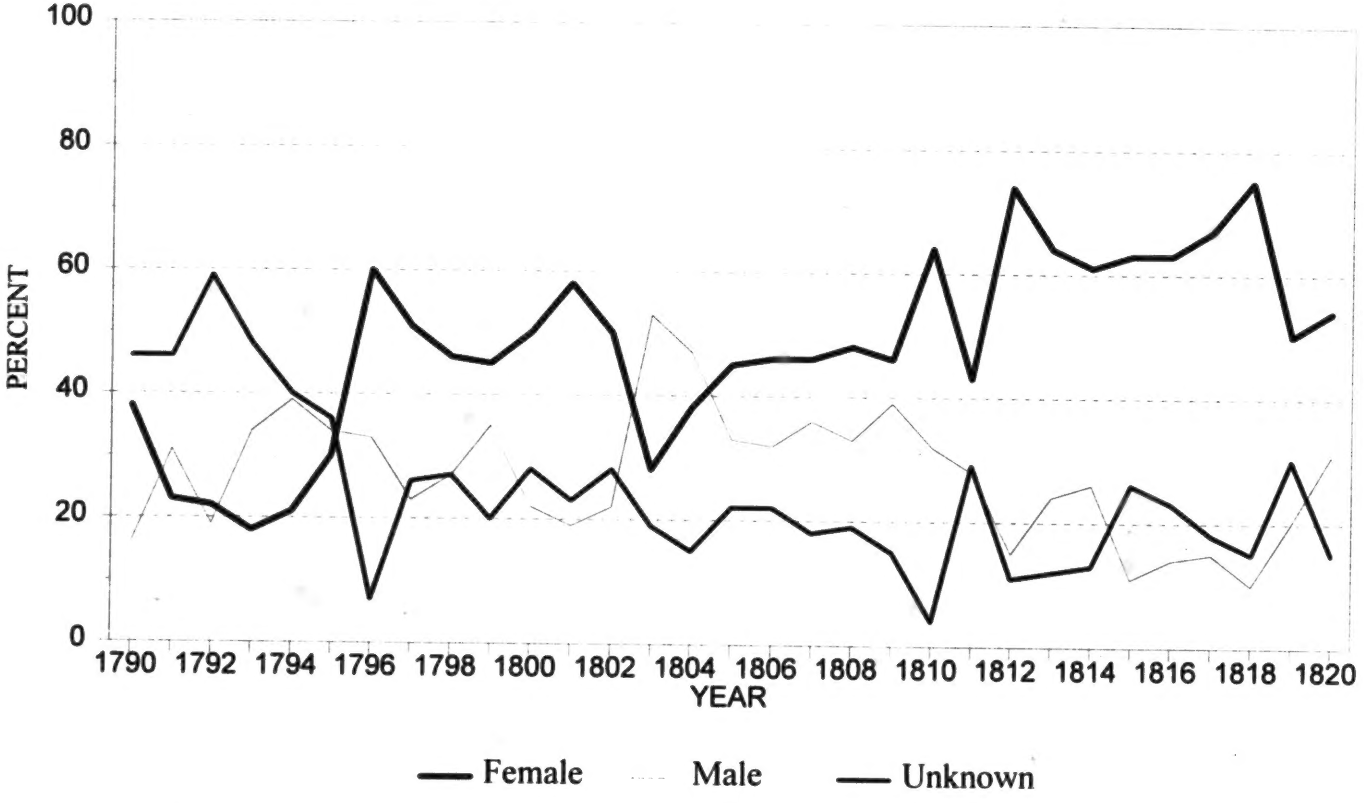
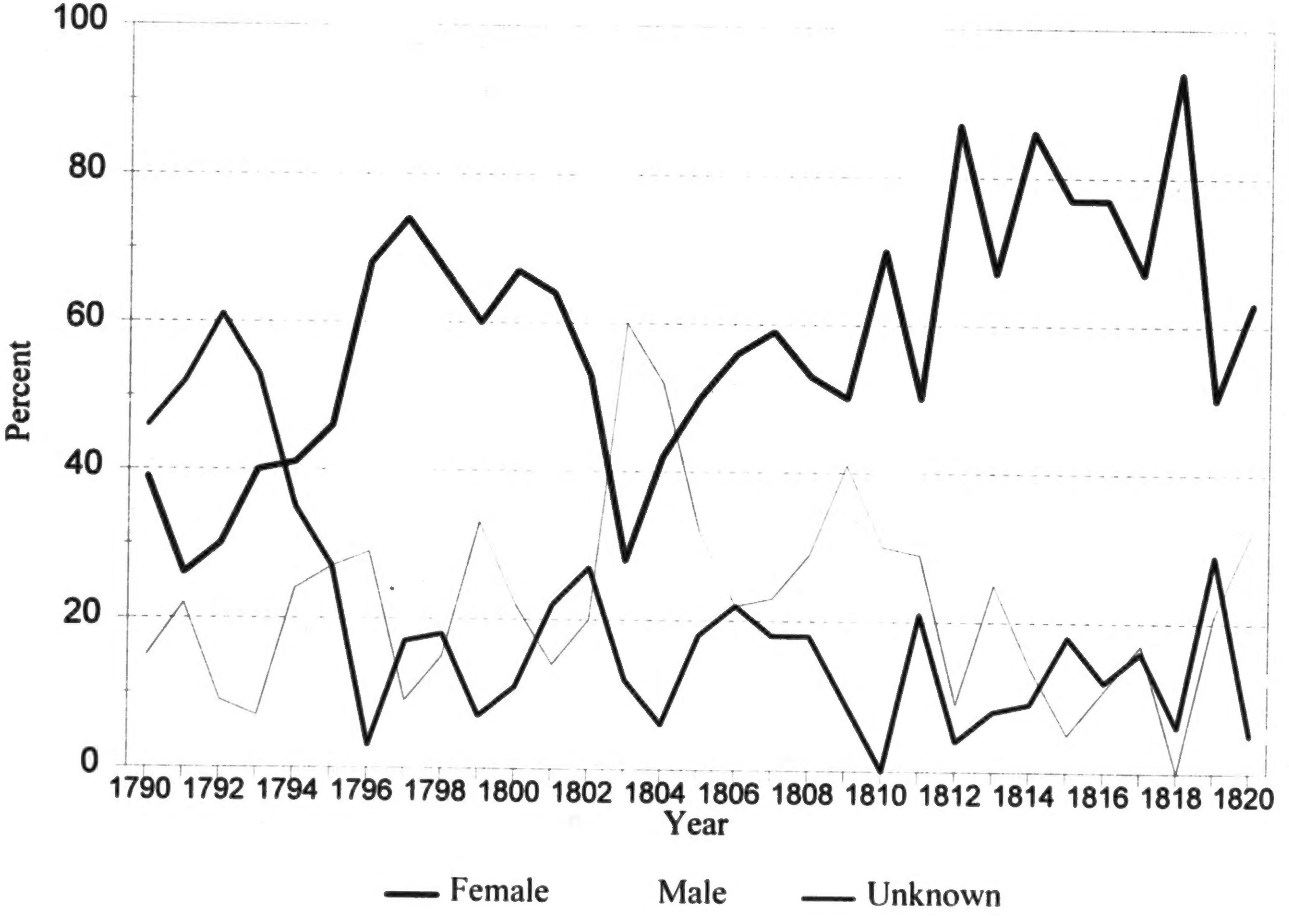


Figure 3: Gender of Author (Novels)

1790-1820



The percentage of female authors increases at a steady rate over the thirty-year Minerva Press period: whereas 35% of all works were written by female authors in the 1790s, between 1810 and 1820, 62% of all Minerva Press works were written by women. This same progression is seen in the novel: whereas 49% of all novels in the 1790s had female authors, between 1810 and 1820 that percentage rose to 71%. The increased percentage of male authors in all types of Minerva Press publishing between 1800 and 1809 is particularly striking. In this decade male authors accounted for 34% of publication over all and 32% of all novels. This is a 13% rise in novel production for male authors from the 1790s. Publication by men dropped off drastically between 1810 and 1820, with only 20% of all works and 17% of novels being produced by male authors.

The percentage of works in the unknown category decreases steadily between 1790 and 1829, from 36% of all works in the first decade to 18% in the third. This decrease in the unknown category is even more drastic in relation to the production of the novel (from 32% to 12%). Concomitant fluctuations in the production figures for female authors suggest that the women authors may have made up a large percentage of the unknown category. This is suggested by the peaks and valleys of Figures 4.1 and 4.2, especially for the years 1796, 1810, and 1811. The fluctuation is particularly telling in 1799 and 1803, when production by male authors rose, while production by both unknown and female authors fell. If the unknown category was comprised equally of both male and female authors, one would expect it to rise or fall when in opposition to either gender. The fall of both women and the unknown category in opposition to a male rise, suggests that perhaps there had been more women than men in the unknown category.

The Title Page as Sign: Names, Quotations, and Gender

Over the thirty-year Minerva Press period, 75% of all works by male authors bear the author's name on the titlepage, while only 54% of all works by female authors do the same. These percentages are exactly the same for novels. It is worth noting, however, that a significant change in male practice took place between 1800 and 1809. In this decade 84% of all works (and 86% of all novels) by male authors appeared with the author's name on the titlepage. This is a rise of 26% for all works and 41% for novels in particular. After 1810 this rise stabilizes at around 80% (81% for all works, 79% for novels). No similar change takes place for female authors. Forty-six percent of female authors of the 1790s put their names on their publications (both in all works and in novels) and this number only rises significantly after 1810, when 64% of works by women bear their author's name. The increased willingness of men to put their names on the titlepages of their works coincides with the increased male presence in Minerva Press publication between 1800 and 1810 and may point to a change in the status of the novel. A complete breakdown of figures by decade can be found in Table App:4 (Occurrences of Author's Name on the Titlepage) in the appendix.

Women authors are more likely than their male counterparts to put quotations on the titlepages of their works; they are 24% more likely in all works, and 12% more likely in novels. Both female and male authors become more likely to include quotations on their titlepages as the Minerva Press period progresses. Whereas, for example, only 69% of novels written by men and 66% of novels written by women had quotations on their titlepages in the 1790s, between 1810 and 1820, 83% of novels by men and 94% of novels by women were graced by such a quotation.

Women are far more likely than men to offer attributions for these titlepage quotations. This is true generally (on average they are 17% more likely for all works) and also in terms of the novel (they are on average 13% more likely). The progression in this case, however, moves from more likely to less likely over the thirty-year period: whereas women are over twice as likely to give attributions for quotations in all works and 71% more likely in novels in the 1790s, they are as likely as men to give such attributions on the titlepages of novels between 1810 and 1820. They are slightly *less likely* for works in general in the same period. The complete figures for titlepage quotations are found in Tables App:5 and App:6 in the appendix.

Frontispieces, Subscription Lists, and Dedications

Other elements of the peritext such as frontispieces, subscription lists, and dedications are more difficult to gauge in relation to gender because the number of occurrences is relatively low. The following data is drawn from 175 frontispieces, 23 subscription lists, and 114 dedications. A further difficulty is that works may "lose" elements of the paratext; frontispieces or subscription lists which were originally included with the text may not survive with the inspected copy.

If one considers the occurrence of frontispieces in all works, novels and non-novels together, averaged over the thirty-year period, there appears no significant difference in publishing practice based on gender: 21% of works by males and 20% of works by females include frontispieces. There is a significant difference in practice in relation to novels, however, with female novelists of the 1790s being three times as likely to have frontispieces included with their novels as their male counterparts. This difference disappears during the next twenty years. In the period between 1800 and 1809, 22% of novels by women had frontispieces as opposed to 17% by men, and by the next decade only 5% of novels by *either* included a frontispiece. Thus, in novel production, there is a progression away from the inclusion of frontispieces in general, at the same time as there is a trend toward gender equality in terms of their inclusion in works by both sexes.

Between 1790 and 1820 women authors published five novels per decade by subscription. Only three novels by male authors were published by subscription (two in the 1790s and one between 1800 and 1809). Although women are slightly more likely than men to publish in this fashion, the numbers are so low it is difficult to develop meaningful comparisons.

Over the thirty-year period there is little difference between the occurrence of dedications in works by male and female authors (3% for works in general, 2% for novels). Again, however, the progression is interesting: whereas in the 1790s women authors were six times more likely to dedicate their novels and twice as likely to dedicate their works in general, between 1800 and 1809 women were only 1.2 times (or 18%) more likely to include a dedication with a novel, and between 1810 and 1820 women were *less likely* than men to include dedications. Between 1810 and 1820 men were 1.6 times more likely than women to include dedications with their novels.

Overall, if one calculates all peritextual elements, including quotations on titlepages, frontispieces, subscription lists, dedications, introductions, and prefaces, one finds that male authors are more likely to mediate their works than female authors. This is true of both novels and works in general over the entire period. Men are found to be more likely than women to use peritextual elements in the novel: in the 1790s, where men use 1.3 elements per novel, women use 1.0 elements per novel. Between 1800 and 1809 men are more than twice as likely as women to use such elements (2.3 to 1.1) and this continues to hold true in the period between 1810 and 1820, when men use 1.8 elements and women use 0.9. A slightly different story emerges from the equivalent analysis of peritextual use in all works (novels and non-novels). In this category women and male authors of the 1790s use exactly the same number of peritextual elements (1.4 per work). This shifts slightly between 1800 and 1809 with women using 1.6 elements and men 1.4. Between 1810 and 1820 males again use more than female authors (1.5 to 1.4).

Certain trends emerge from these data, chief amongst which is the evidence of a shift that takes place between the last decade of the eighteenth century and the end of the first decade of the nineteenth. Production by males increased in this period, and even though both men and women were becoming increasingly likely to put their names on the titlepages of their works, women lagged behind their male counterparts in this regard. In the 1790s female authors were equally likely or more likely than male authors to include their names on the titlepage, and to include attribution for titlepage quotations, frontispieces and dedications. By the last decade of the Minerva Press, female usage had diminished in relation to male usage, and women were either equally likely (where they had been more likely earlier) or even less likely to use these same elements. It is not that women used peritextual elements *less* as the Minerva Press period progressed; indeed, there is often an increase in the percentage of women authors using these elements. Rather, these figures point to a difference in practice between male and female authors that evolved over the thirty year span of the press. In the following section, I look more closely at prefaces and introductions, two peritextual elements which offer the author the most extended opportunity to address both the prospective reader and the critic. I take the preface as the exemplary case of peritext, and after comparing male and female usage, look more closely at the function it served for Minerva Press authors.

Prefaces[18]

There has been surprisingly little critical treatment of the preface as a form, and even less specifically dealing with prefaces of the late eighteenth century. The work that has been done tends to concentrate on what has come to be known as "pleading prefaces": prefaces in which "the terror and tears of the author--especially those who reveal[ ] themselves only as 'a lady' or 'a young lady'--[are] shown to the stern critics in hope that their judgement might be more lenient."[19] Prefaces featuring the "feeble pens" of "timid, inexperienced authors" abound in Minerva Press works. In *The Foundling of Devonshire* (1818), for example, C. D. Haynes "humbly" offers the work, "hoping that it may meet with the favours of the world, at the same time trembling at its awful critique, which will at once raise this child of chance to favour and support, or, like a bright exhalation from the firmament, 'fall to rise no more'" (v). Such prefaces confirm our understanding that early authors operated within a society structured by a public/private gendered dichotomy, a structure that equated female modesty with self-effacement. Thus, as Mary Poovey points out, taking a step into the world of publication was subversive to a woman's delicacy: "Writing for publication . . . jeopardizes modesty, that critical keystone of feminine propriety; for it not only 'hazard[s] . . . disgrace' but cultivates and calls attention to the woman as subject, as initiator of direct action, as a person deserving of notice for her own sake."[20]

It has long been understood that movement from the private sphere into the public realm required a great deal of courage and generated considerable anxiety, and the traces of this anxiety have been tracked in the writings of early women writers by various literary critics, including Sandra M. Gilbert and Susan Gubar in *The Madwoman in the Attic* (1979). In *Imagining a Self* (1976) Patricia Meyer Spacks links female anxiety with the tone of the preface:

> The apologetic pose characteristic of so many women writers, their plea to be judged leniently because their sex provides excuse for all inadequacies, reflects the same realities as the fictional and factual narratives they produce. To write forcefully and coherently about subjects that matter constitutes significant self-assertion.[21]

"Significant self-assertion" in women must be defended or defused; women authors do so by "offer[ing] weakness, harmlessness, youth, ill health, lack of ambition, financial need--in short, femaleness--as excuse for presumption."[22]

If such anxiety is indeed inevitable and inherent, it makes sense that female authors would take every possible opportunity to mediate the interaction between their texts and their readers. According to Gérard Genette, such mediation is the chief function of the paratext:

> the paratext is for us the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public. Rather than with a limit or a sealed frontier, we are dealing in this case with a *threshold*, or--the term Borges used about a preface--with a "vestibule" which offers to anyone and everyone the possibility either of entering or of turning back. "An undecided zone" between the inside and the outside, itself without rigorous limits, either towards the interior (the text) or towards the exterior (the discourse of the world on the text), a border, or as Philippe Lejeune said, "the fringe of the printed text which, in reality, controls the whole reading."[23]

An anxious author, one expects, would embrace the opportunity to "control[ ] the whole reading," if indeed such a thing is possible. It therefore seems reasonable to predict that women writers of the period would be more inclined to preface or introduce their works than men, since prefaces and introductions offer the writer the most extended opportunity to influence the reader's apprehension and reception of the text. According to my work on the Minerva Press, however, this is not the case. As in many of the other elements of the peritext which have been already discussed, men are found to be more likely than women to use introductions and prefaces to mediate their work.

In my research I began by separating what authors call "introductions" and what they call "prefaces," and discovered that overall men included more introductions to their works than women.[24] Between 1790 and 1799 thirteen percent of all inspected works written by men include introductions, as compared to seven percent of all inspected works by women. When novels alone are considered, ten percent of the inspected novels by men in the same ten-year period include introductions, as opposed to only six percent by women. Over the thirty-year period that Minerva published, men are 1.4 times more likely than women to include introductions in works overall and 1.5 times more likely to include introductions in novels. Only between 1800 and 1809 did women produce an equal or greater percentage of introductions, with women and men including an equal percentage in novels and women being responsible for two percent more introductions overall. The difficulty with these ratios, however, is the small numbers from which they are derived. The total number of introductions is very low--only thirty-three in the entire thirty-year period--and the percentage difference between male and female authors' use of the introduction is generally too small to be considered significant. Over the entire thirty-year period, for example, the percentage difference between male and female authors is only two percent. These numbers and percentages, although too small to be conclusive in themselves, identify a trend that is confirmed in relation to the more frequently occurring prefaces examined in the table below.

Table 4:3 Occurrence of Prefaces

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	N	% INSP.
All works								
male	21	*31*	20	*26*	18	*38*	59	*31*
female	20	*16*	25	*19*	31	*21*	78	*19*
unknown	3	*6*	5	*8*	6	*18*	14	*10*
Novels								
male	10	*34*	15	*24*	17	*40*	42	*31*
female	16	*15*	24	*19*	31	*22*	71	*19*
unknown	3	*8*	0	*0*	6	*25*	9	*10*

If one compares the percentage of prefaces in works written by women to the percentage of prefaces in works written by men it is apparent that men are more likely to preface their works than women. The difference is particularly striking in the 1790s when men are 2.3 times more likely than women to include a preface with a novel, and 1.9 times more likely to include prefaces in works overall. The ratios drop in the first decade of the nineteenth century, with male writers being 1.4 times as likely to include prefaces in all works and 1.3 times as likely in novels, but rise again to 1.8 from 1810-1820. Overall and in all cases, whether calculated in terms of all works combined or strictly in terms of the novel, men are 1.6 times more likely to have prefaces published with their works than women.

One must wonder how such a difference in the practice of male and female authors could have been missed, especially given that in the 1790s men were over twice as likely to include prefaces in novels than women. This can be partially explained by simple arithmetic. As I have previously shown, depending on the decade, women produced up to seventy-one percent of the novels published by the Minerva Press (fifty-seven percent overall). Likely the disproportionate percentage of male prefaces has been masked by the sheer number of works by women. In other words, even though women produced disproportionately fewer prefaces, this was hidden because over the Minerva Press period they produced twice as many novels as men.

Also, since the preface has been regarded in terms of the author's own voice (i.e., in Eliot's terms, we meet the author "man to man"), we have regarded prefaces stressing weakness, passivity, and compliance--in other words, the "pleading prefaces"--as uniquely female. We perhaps have moved without sufficient care from the observation that many women writers use an apologetic tone in their prefaces to the assumption that an apologetic tone is uniquely female. The assumption that all prefaces using such strategies are attached to female writers may have led to an inflated notion of the proportion of prefaces written by women.

As an alternative view I would suggest that the gendering of discourse is one of a number of discursive strategies open to both male and female writers of the period. This strategy is made explicit in the preface to *Ella* when Maria Hunter writes that "From a woman the Critic will not expect remarkable accuracy of stile; and as to incident or fable she must only plead the goodness of her intention in extenuation of their defects" (iii). It is not simply that the critic, expecting less from a woman writer, is pleasantly surprised by any elegance or correctness found in the text. Rather, the author may interpellate the critic as a paternal figure or as a figure of romance and thereby attempt to call up a fatherly or chivalric response. This strategy is conventional in dedications, where dedicatees are commonly figured in terms of heterosexual romance. In the following passage from the dedication to *Amasina* (1804), for example, the novelist and the novel are conflated, joined in their adoration at the feet of Lady Cotter:

> Gratified in the first and proudest wish of my heart, by being allowed to lay this little juvenile production at your Ladyship's feet; where shall it seek words to thank you, for the benign permission so graciously accorded? For your universal kind attention? For your unceasing acts of friendship and tenderness? A novice in every thing--a bankrupt in language; it essays in vain to *express* its gratitude, at present it can only *feel* it . . .
> Forgive me then loved, respected Lady Cotter . . . (v-vi)

In prefaces and introductions the interpellation of the reader-critic as a figure of heterosexual romance is far more subtle and takes the form of a general appeal for chivalrous treatment. Authors stress their "female" qualities--their youth, inexperience, and timidity--to call up the gallantry and the protective instincts of the reader or critic. In *Ruthinglenne* (1801), for example, Isabella Kelly laments the feebleness of her pen before she casts herself, her writings, and her motives on the reader's mercy. The author of *The Bravo of Bohemia* (1819) labels the work the "first attempt of a timid writer." Such trepidation and tremblings are not confined to female authors, however. In the preface to *The Mansion House* (1796) James Norris Brewer stresses his youth and notes that "So humble a work as a novel, is almost unworthy the notice of criticism; should it stoop to the perusal of his simple tale, he trembles for its fate" (v-vi). In *The Modern Kate* (1812) Anthony Frederick Holstein first identifies himself as "a very young and inexperienced author" then begs that critics "grant an author's prayer, and--'On trembling wings let youthful fancy soar. . .'" (xv). Similarly, in *The Bard* (1810) Evan Jones admits the "numerous errors" in his work and "begs for mercy" before he "tremblingly launches his little bark into the ocean of public discrimination" (vi). No one of either sex tries harder, perhaps, than the clergyman's daughter who wrote *The Castle of Santa Fe* (1805). A note indicates that the "Dedication was designed for the Press, by the truly amiable and lamented Author of this Work, a short time before she--DIED!" Surely only the most unchivalrous critics give dead authors bad reviews.

Authors construct critics as fathers or protectors and themselves or their works as children. In the preface to *Manfredi* (1796), for example, Sarah Lansdell identifies her writing as "scribbling," begs the critic's "indulgence," and promises "ready submission" should the "lash of criticism fall heavily on her." In *Ellen, Countess of Castle Howel* (1794) Anna Maria Bennett paints a sad picture of distressed innocence to evoke the protective instincts of the preface reader she refers to as her "judge and protector":

> Four hundred miles distant from home, family, and friends; a stranger in a country, where she [the author] was literally *taken in*; her spirit broken, her health impaired, her little fortune sinking; the unoffending victim of a party, who forgot their character and manhood, to combine against the laws they professed to support, and the sex they were born to protect; her domestic peace and *dearest pride* totally destroyed; what wonder female fortitude sunk under such accumulated ills? (vii)

In the preface to *Correlia* (1802) Sarah Sheriffe invokes critics as "superior beings" and is "grateful" for their "indulgence" and "generous conduct." The author of *Amasina* (1804), who notes that hers is an "artless narrative drawn from nature," writes that she would not dare "obtrude th[e]se pages, were it not, that being completed, before she attained her fifteenth year, trusts as the essay of a *child*--they will not be condemned." Again, such strategies are used by both male and female authors. In the preface to *The Inhabitants of Earth* (1811), for example, Anthony Frederick Holstein establishes his weakness and youth while invoking his readers' support and generosity: he gives his "sincere thanks to those who have in so liberal and benevolent a manner nurtured the feeble efforts of my youthful pen: and I trust that time and experience will prove the effectual correctors of my style, language, and imagination."

Authors of both sexes present their works as children and throw their "bantlings" or "feeble, fragile offspring" upon the mercy and protection of readers and critics (*Amasina* 1804). In *The Caledonian Bandit* (1811) the author begs that "though this first offspring of my brain possesses neither brilliancy of character, nor beauty of language, I trust, if you cannot let it flourish in the warmth of your smiles, you will in mercy forbear to crush it with your frowns" (ii). In *Ancient Records* (1801) T. J. Horsley Curties notes that he had sent his first novel "into the world as an orphan" and since the "Public have fostered it . . he can claim it as his own." In a similar fashion Joseph Moser identifies himself as the "afflicted parent" of the *Turkish Tales* (1794) and asks that the public consider the tales "infants, whose whims and frolics may amuse an hour."

In *Percival Ellingford; or, The Reformist* (1816) Sarah Green does a variation on this theme by presenting novel readers as children. After declaring that women's province is to "submit without meanness, not to rule" (iii) and touching upon issues of religious and political reform, she attacks contemporary female education, arguing that it is causing "present youth [to] enter the fashionable world, and plunge[ ] into every species of dissipation" and in particular is bringing about the ruin of

> our daughters . . . [who] scorn to waste . . . their short existence in the knowledge of domestic concerns, or in the *odious vulgar* knowledge of any kind of *culinary* business; no, the lowest shopkeeper's daughter is now heard, in the little back-parlour behind his shop, thrumming on a wretched *piano-forte*, or even perhaps tinkling on the strings of a harp. And if she is really obliged to earn a living, she must not think of being a milliner, a mantua-maker, or a lady's maid; no, they must now all be *governesses*! and thus, with an half-finished education, and the manners of the most plebeian and vulgar kind, from the society she has always held amongst her parents' near connexions, she undertakes the education of the young lady of birth and fashion; while the decayed and really accomplished gentlewoman, whose manners and acquirements are perfect . . . is left to pine in obscurity . . . because she is not perhaps a "*personable young* woman," and happened to be born before the age of Reform. (vi-viii)

By the use of such phrases as "our daughters" Green positions the critic-reader as parent and herself as his equal. Perhaps most striking in this preface is the tone which is neither apologetic nor tentative, but forceful to the point of aggression. Green is not alone in her confidence; other women authors can be equally assured. Catherine Seldon, for example, is deliberately unapologetic in the preface to *Villasantelle* (1817):

> When an Author begins to write a Preface, it is generally with a view of apologizing for the defects of a first work, or for repeated intrusions on the public: but as this is not my first production, the former cannot be my design, nor is the latter in the least my intention. Those who read novels and romances, do it, I imagine, rather for their own amusement, than from any compliment to the authors of them . . .

The author of *Old Times and New* (1812), equally unapologetic, sensibly remarks that

> An author who submits the result of her labour to the public eye, is, with the actor who supposes his talent may contribute to the fund of public amusement, equally liable to the charge of presumptuous self-confidence; yet, without some portion of that confidence, what pursuit, however praiseworthy, would ever be followed up?

Henrietta Rouviere has the confidence to take on both Shakespeare and "the laws and unities of the ancients" in her preface to *A Peep at our Ancestors* (1807). After using Shakespeare to establish her own authority ("Shakespeare has justified by his example . . . the employment of History in a dramatic form"), she criticizes his work by noting that he "like some other dramatic and narrative writers, frequently subjects himself to the reproach of infidelity and distortion of fact" (xiii). Rouviere argues that bending fact in service to narrative is subversive to the entire purpose of historical fiction, since the author "ought to reflect that his hopes of utility lie in attracting, by strewing the path of study with the flowers of fancy, the eye of inattention towards the page of serious history." By contrast Rouviere offers the example of her own practice: a rigorous adherence to the truth aided by scrupulous research. Her acknowledgement of the kindness of the British Museum and the Herald's Office in allowing her to consult various records and documents serves to cement her image as a serious author.

The fact that men present themselves in "female" terms in "pleading prefaces" or that women assume the confidence or aggression we often gender male is an indication that "femaleness" and "maleness" are counters that can be manipulated, or, in other words, that gender acts as a shifting signifier that both male and female authors can use to negotiate good receptions for their texts. The high percentage of anonymous works published by Minerva allowed a great deal of gender manipulation and play within the paratext. Of the 656 inspected works, 326, or fifty percent, do not include the author's name on the titlepage. In my research I have counted as being by a female author any text that presents itself as being by a female author, taking at face value references to "we ladies" or to the self as the "Authoress." But that such signals of gender were often simply constructions is clear from the cynicism and suspicion with which they were treated by contemporary reviewers, who often suspected that works presented as by "a lady" or "a clergyman's daughter" were not by women at all. A reviewer in the December 1787 *Critical Review*, for example, writes that

> Reviewers are flattered, praised, and threatened; every form is assumed to gain their good opinion. This lady . . . has the confidence to ask 'what a *young woman* is to do with a whole body corporate of grey-beards?' She talks of pleasing and bribing them, by kisses we suppose; and grey-beards as we are, we may not be proof against some kinds of bribes, though not those which our author could offer, since we shrewdly suspect a little fallacy in appearances, and, like Slender, might find a 'great lubberly boy' instead of 'sweet Anne Page'. As our consciences are therefore clear, and even undue influence has had no power over us, we may venture to praise this novel, without incurring the charge of partiality.[25]

The fear that not all such shams could be discovered and that a reviewer who was taken in by such a ruse might look highly foolish is evident in the following disclaimer:

> We are not without suspicion that in anonymous publications, the words *written by a Lady* are sometimes made use of to preclude the severity of criticism; but as the Reviewers are generally chuck and greybeards, this piece of *finesse*, seldom answers the purpose intended.--Whether or nor [*sic*] the work before us be really written by a Lady, is neither known to us, nor of the least consequence. Had it been destitute of merit, justice to our readers would have prevented our suffering it to pass unnoticed.[26]

These reviewers were not simply indulging in gratuitous paranoia. *Villeroy; or, The fatal moment*, a 1791 novel certified by the titlepage as being "by a lady," was in fact written by Henry Whitfield. Female authors also were known to publish with masculine personas: Anna Maria Mackenzie, for example, appears as "Johanson Kidderslaw, formerly master of the English Grammar School at Upsat" on the titlepage of *Swedish Mysteries* (1801), while Mary Pilkington presents herself as "Matthew Moral, Esq." on the titlepage of *The Novice* (1814). Female authors who did not choose to use male pseudonyms could imply maleness by assuming a male voice. In the introduction to the anonymously published *First Love; or, The history of Lady Frances Sullivan* (1801) Margracia Loudon, for example, writes of herself that

> His [the author's] name he means purposely to conceal from the world, that his character may not be considered in any manner implicated in the degree of credit they [the letters] may meet with. He submits them, however, to the public with respect, and begs, for their own sake, a candid perusal; but he cannot help saying, that he is perfectly tranquil, and will endeavour to remain so, whether they approve or condemn. (6)

This manipulation of gender and deception on the sacred ground of the preface--that place where we hear the author's own voice--indicates a level of sophistication (and indeed of sophistry) in these writers that perhaps has not been sufficiently appreciated. In the following excerpt from the preface of *Something Odd* (1804) entitled "A Dialogue between The Author and his Pen" the purpose and the conventions of the preface are laid out with self-conscious irony:

> P.--Pray, good master of mine, what are you about to do? . . . --Alas! alas! That cognitive mood augurs no peace for me!--and, to be candid, I guess the nature of your thoughts:--you are conning something in the way of preface, advertisement, introduction, some mode of opening, of entrance to the little fabric you have raised--which little fabric, I trust, you mean to forewarn your readers is *founded on facts*. I also flatter myself with the hope that, crane-like, you will follow the lead, and be very explicit as to the why and the wherefore you have condescended to labour for the public weal. Whether for fame, amusement, or emolument--whether it be in trembling humility that you offer your *feeble efforts*, trusting that the *candour* and----

> A.--Avast, you little chattering varlet! I have not yet decided whether I shall tremble with humility or with any thing else; but I have certainly been meditating the mode and manner in which I ought to court the favour of my readers, and allure them to an eager perusal of my mighty lucubrations. (i-ii)

Here are the conventions of the preface: the need to draw in the reader, the conventional assertion of the truth of the narrative, the listing of the particulars and reasons for authorship, suggestions for tone ("trembling humility") and commonplace phrases ("*feeble efforts*," "trusting that the *candour*")--all listed in an inflated counter-style ("my mighty lucubrations") that calls the whole list into question. Such passages indicate that authors knew the conventions of the preface as conventions and used them or not according to their own purposes.

These purposes were various. According to the author of *Bertrand* (1808), authors wrote prefaces to explain how and why their books were written:

> A book seldom meets the eye of the Public, without exciting a desire of the Reader to know who wrote it, or at least to learn how the Publisher came by it. . . . To solve these kind of difficulties in dramatic works, and to put the audience *au fait* in scenes before them, ancient poets had recourse to chorus, and modern ones use prologue:--Preface, introduction, notes, are the direction-posts employed for the same purpose by prose writers . . . (i-ii)

Thus in *The Wonder of the Village* (1805), published anonymously but later ascribed to Mary Meeke, a "Note from the Publisher" gives a highly fictionalized account of the origins of the novel, explaining that "an unknown Correspondent" had sent the publisher "the outlines and plan" of the novel along with a note "signifying that they were found among the papers of a Lady deceased, whose Executors presented them gratuitously to the Proprietors of the Minerva Office."

Anthony Frederick Holstein, also indulges in some metadiscursive discussion of the preface, which he describes as an opportunity to prepare the reader for the text that follows. Given the convoluted nature of his explanation, his readers may have needed more preparation than most:

> The general custom of a Preface . . . appears an endeavour to anticipate the winding circumlocution of the annexed narrative, by a summary detail of the leading *traits* more immediate foundation; thus disclosing the root of those fibres branching in diverse directions, whereon is pendant the fruit of incident.[27]

For Henry Whitfield prefaces solve a problem of address or etiquette. Whitfield notes in the preface to *Villeroy* (1791) that after he wrote the novel he was faced with "the necessity of addressing what I . . . wrote to somebody." "Who," he asks, "shall that somebody be?" (v).

Who indeed was "that somebody" addressed in these prefaces? This is a question of some importance, since the purpose of the preface is inextricably linked to the author's perception of his or her audience. How one ensures a favourable reception for one's text depends on how one perceives the readers of that text. Although published material may potentially be read by anyone, three general classes of audience can be posited for these prefaces: the reader, the parent or guardian of the reader, and the critic-reviewer. Buyers or borrowers may belong to either of the first two classes. Although boundaries between these classes tend to blur--all critics and guardians being potential readers and all readers potential critics--our understanding of reading and reviewing practices will allow them tenure.

The most obvious addressee of the preface is the potential willing reader of the text--as opposed to those readers such as critics or parents who read for other purposes--and the primary purpose of the preface--clearly evident but never openly acknowledged--is to get the book read. Books are written for any number of reasons: to make money, to express ideas, to be a source of moral good, to achieve fame, and so on. But no purpose can be achieved unless the book is taken off the shelf. Even authors whose only motivation is to earn money have a vested interest in the popularity of their works, since economics may one day force them to take up the pen again. There are a number of indications, including the practice of listing former works on titlepages, which signal that the popularity of earlier works affected later sales. It was common practice, for example, to include advertisements of works "by the same author," many of which listed works "just published" or "in the press." Authors also are known to mention their other works in their prefaces and introductions. Charles Lucas, for example, notes his three previous novels in the preface of *Gwelygordd* (1820), while the author of *The Highlander* (1819) ends the novel by assuring the reader that his next book, entitled *The Lowlander, a Tale*, will be out in a few months (258).

Authors use a number of strategies in their prefaces and introductions to interest the reader enough to get him or her to take the book home. One of the most popular strategies is to frame the novel with a narrative text, the idea being to engage the prospective reader's attention at the earliest possible moment. Charles Lucas in his reactionary novel, *The Infernal Quixote* (1801), opens in *medias res* with an address by Satan to the assembled peers of Hell. Satan, angry and frustrated that repeated attempts to conquer Britain have failed, now believes conquest is at hand. At a crucial moment in the action Lucas breaks the scene, closing with the following "teaser" to whet the appetite of the reader: ". . . but leaving this fragment as--a prologue--a prelude--a flight of fancy--an enigma--a romantic effusion--a poetical license--a momordian scrap for critics, a Zoilean sop--or, in short--what the reader pleases to think it-----the tale commences" (vii-viii).

Chivalric or gothic novels are often mediated with an elaborate narrative frame. This frame may feature an ancient manuscript and an elaborate account of its discovery with a great deal of very specific detail. In the preface for *Edward de Courcy* (1794), for example, the author describes in quotidian detail the site where the manuscript was discovered:

> That which particularly engaged my attention, was a remarkable cavern in the side of a rock, towards the south west shore, which the hand of nature has formed in a style of magnificence, exceeding the most elaborate description. The entrance to this beautiful retreat, faces the sea, and exhibits almost a regular arch, lofty enough to admit me, without the necessity of stooping. The space within, I found to be about eight feet by ten--on either side a colonnade of basaltic pillars, about twelve feet in height, supported the roof, which was elegantly adorned with incrustations of crystal. The floor was composed of fossils, richly veined, and a kind of stalagmitic substance so nicely described each angle, as to give the whole an appearance of mosaic pavement. The

> apartment was perfectly lighted from without, and the air, being constantly purified by the flux and reflux of the tides, extremely dry and wholesome. (vi-viii)

In *Azalais and Aimar* (1799) the anonymous editor relates in detail a tale of Revolutionary mob violence which resulted in the destruction of a castle and the discovery of "a small chamber near one of the towers, cut out of the rock, and enclosed by a narrow iron door" in which was discovered a manuscript by a "Languedocian" writer, "rather large, . . . bound in parchment, with two silver clasps," and embellished with both "grotesque pictures" and "the Gothic letter" (ix-x). Often manuscripts are figured as being in a foreign or obsolete languages and much is made of the difficulties of translation. The author of *Azalais and Aimar*, for example, notes carefully that "Every thing induces me to think that the writer of this . . . Provencal History, was a Languedocian," since "the idiom is the same as now spoken in the neighbourhood of Nismes"(x). Such verisimilitude in the frame functions on several levels. By lending credence to the "now" of the frame, authors heighten the otherness of the past, thereby clearing a space for the supernatural or otherwise outlandish events that often occur in these novels. In effect, establishing the believability of the frame narrative displaces questions of truth-value from the text to the "manuscript." In doing so authors also avert criticism by removing moral and artistic responsibility from the author or editor; after all, an editor is bound to be faithful to the truth of the manuscript. James Norris Brewer, in his tongue-in-cheek preface to *Sir Gilbert Easterling* (1813), advises the reader "to fasten his faith upon my sleeve. . . . I swear, by the sanctity of the historic muse, that I have *supposed* the work originally to proceed from sir Gilbert's pen, for the whole of the time that I have been employed in transcribing it" (i-ii). Brewer then notes another advantage for this type of framed narration: "all editors are allowed to praise the author whose works they modernize or prepare for the press"! (ii).

Minerva Press authors do not always choose ancient manuscripts for their frames. The preface to *Emily* (1819) is constructed as a letter to a friend, and the text that follows is presented as a collection of recently discovered and transcribed letters. As previously mentioned, *The Advantages of Education* is framed by a conversation between two friends about the construction of the novel that follows. And collections of stories and tales are very commonly framed by suitable narratives.

An attempt may be made to capture the reader's interest through innovation, with authors playing against conventional forms and techniques. In *Courtly Annals* (1814), for example, after dedicating the work to "Myself," the author takes

> some little credit for having struck into an untrodden path, by dedicating this book to you; and as such a thing is never likely to happen again, either by my means or those of any other person, you will doubtless place a proportionate value upon the circumstance, if for the sake of singularity alone. (1-2)

Other authors hint at treats in store for the reader. James Norris Brewer, for example, notes in the preface to *Sir Gilbert Easterling* (1813) that he is editing the work of "the only writer who has ever communicated the least hint concerning the familiar life of our great national poet, Shakspeare [*sic*]" (iii). In the preface to *Villasantelle* (1817) Catharine Selden attempts to spark interest by protesting against prospective charges of plagiarism. She notes that "any person who will take the trouble of investigating the matter" and compare her work to that of Frances Sheridan in *Sidney Bidulph* will see that she has not done so.

An appeal to voyeuristic interests in readers, discussed previously in relations to titles and inherent in the appeal of epistolary fiction, can also be made in prefaces. Anthony Frederick Holstein, for example, reports a "tête-à-tête" conversation with "the daughter of an intimate and highly-valued friend" whom he identifies only as "Lady ***** *******" (vii). In the introduction to *Vicissitudes Abroad*, Anna Maria Bennett introduces the "journal" that follows with what is constructed as a "private" address to "Lady N---." The reader is, in effect, "eavesdropping" on this "private" conversation and correspondence.

Part of the appeal of such prefaces is that the reader is implicitly promised insight into the lives of the upper classes. Anthony Frederick Holstein is particularly skilful at manipulating the drawstrings of social emulation. In the preface to *Miseries of an Heiress* (1810) he follows his circulating-library scene with a long passage on the conversation of a fashionable circle or court sphere (xiii). In *The Assassin of St. Glenroy* (1810) Holstein presents himself as uniquely well qualified to write on such matters:

> From having myself moved in the higher orbit of life, I am conscious of offering no *caricature* of their frivolities, their pleasures, or their pursuits, since I write not from report, but individual observation; and therefore trust that those errors which so often appertain to the poor Novelist of the day, who has had no opportunity of converse with the heroes and heroines of St. James's, and who consequently can form but a vague idea of all the little etceteras of fashionable *etiquette*, will not in this work raise the smile of derision among those it seeks to pourtray. . . .--Perhaps also, I feel more confident in pourtraying those customs, and those manners, which I have myself partaken, rather than attempt of a faithful portrait of an antique era, which requires abilities far more extensive. (xiii-xiv)

Readers who desire not to make "those errors" in "fashionable *etiquette*" that open them to "the smile of derision" surely will read the novel. Not only that, but they can assume that the upper classes are their fellow readers.

Holstein is not simply playing on his reader's desire to advance socially, he is also using the power of social emulation to garner personal authority. Despite the false modesty of the last sentence in the above quotation, Holstein is staking his authority on the backs of his fellow authors, those "poor Novelist[s]" who have not had his select social experience. One of the major uses of prefaces is just this establishment of personal or narrative authority. As in *The Assassin of Glenroy*, in *Bouverie* (1812) Holstein uses his social status to establish his narrative authority, noting that "The blood of [his] ancestors flows in uncontaminated course through [his] veins" (v-vi). In *The Modern Kate* (1812) he garners authority from his popularity, noting that far from this being his first work, he has already written "*many thousand* pages of composition . . . for the press" (vi).

Authors may also attempt to establish their authority through their learning. Charles Lucas, for example, prefaces *Gwelygordd* (1820) with a disquisition on the Welsh language and a long explanation about the name of the novel, the proper pronunciation of *Gwelygordd*, and the significance of the title. Authors may also use well-known literary, political or social figures in a similar fashion. Henrietta

Rouviere's criticism of Shakespeare in *A Peep at our Ancestors* (1807) is a previously mentioned example of this strategy in action. Such a strategy is also evident in Eliza Taylor's careful positioning of herself in relation to two better known female authors. According to Taylor, she intends to "unite the moral application of Miss More with the sentiment of Miss Owenson" by displaying in her novel *Education* (1817) "a life directed by feeling rather than principle, the danger resulting from such a line of conduct, and that the most fascinating character is seldom the most estimable or the most happy"(ii, iv). Taylor positions herself as equal, or even superior, to two other writers, since the implication is that Hannah More and Sydney Owenson each lack something that Taylor will supply in her own work.

In the preface to *Reginal di Torby* (1803) Henry Siddons evokes Edmund Burke's lament for the chivalrous in *Reflections of a Revolution in France* seemingly as authority for his own decision to "pitch" his story in "the times of chivalry"(xi). The tone of the preface is satirical, however, and one cannot be certain that Burke's concept of chivalry is not being sent up as much as the romance. After noting that it has become the fashion to decry "all Novels and Romances as sad trash and contemptible stuff," Siddons argues that the bad reputation of romance has been caused by "the follies and abuses of a few ill-meaning or ridiculous individuals":

> Tales of devils and of ghosts have really reduced us to the level of the writers of story-books, for the diversion of little masters and misses in the nursery; but yet we do not all write about witches and devils, and really it is hard to condemn us in a *lump* for the wild imaginations of a few . . . (x)

Instead Siddons "come[s] armed, like a knight of old, in the armour of chivalry, to defend my castles, my damsels, and my ancient halls, to the last drop of my blood" (x).

If the chief function of Minerva Press prefaces was to interest the prospective reader, their most important subsidiary function was to avert potential criticism. Again and again in these prefaces, anxiety is expressed about the response of the critic-reviewer. Criticism in the reviews is presented as "the great ordeal" or "the fiery test" (vii, *The Foundling of Devonshire* 1818), and authors often refer to "the lash of criticism" (*The Farmer of Inglewood Forest* 1796; Sarah Lansdell *Manfredi* 1796). The previously discussed "pleading preface," with its construction of the author as young, poor, and inexperienced, is one attempt to avert negative criticism. Another strategy is to present the novel as a form too insignificant to deserve negative criticism at all. In *A Peep at our Ancestors* (1806), for example, Henrietta Rouviere writes that "in a subject so trifling, as what a novel generally produces, it is only the tendency of the moral which can demand attention" (vi). Other authors attempt to evoke feelings of fellow nationalism. Thus, Mrs. Smith writes in *The Caledonian Bandit* (1811) that "What most she ought to dread are the reviewers' disapprobation: but they are her countrymen, and though, by habit and education, strict judges of style and composition, they will, in pity, *spare*, if they cannot praise" (ii). In a similar fashion the author of *Amasina* (1804) "implores [the] protection and encouragement" of her Irish fellows, asking that the British treat her "as a stranger, and the daughter of an united sister isle" (x).

Authors also attempted to avert criticism by claiming that publication had been forced upon them. Some claim to have published only because of the solicitation of friends; others claim the exigencies of poverty. The author of *Conduct* (1814), for example, wrote the novel "for the benefit of her seven, now orphan, children." Still other authors present their writing as having been the antidote to grief or melancholy. According to the author of *Ellinor*, she only wrote the novel "to amuse the langours of a sick chamber." The reasoning appears to be that it is not fair to judge such works with the same strictness as those written specifically for publication. It is also not unusual for Minerva authors to attempt to appease critical ire by noting and explaining errors before the critic has the opportunity to do so. In an address to the reviewers in *Juvenile Indiscretions* (17886), for example, Anna Maria Bennett "begs leave to anticipate your just criticisms, by acknowledging the many errors in point of diction and grammatical propriety." She then goes on to excuse her mistakes by noting that they "are female ones" and to justify her work by noting that it "blend[s] instruction with amusement, for the benefit of the young Novel readers of the age" (ii). Catherine Selden also justifies her novel by the purity of her motivation; in *Villasantelle* (1817) she asks to be treated with lenity because her errors, like those of her hero, "are alike those of youth, and an imagination perhaps ill regulated, but not, I hope, those of principle or intention" (ii).

It is common in this period for the novel to be attacked as a source of moral decay. The writer of *The Evils of Adultery and Prostitution* (1792), for example, blames "the profligacy of the present age" on the "new species of entertainment, almost totally unknown to former ages," that "mass of novels and romances which people of all ranks and ages do so greedily devour." Minerva Press novelists responded to these charges by asserting the moral nature of their works, presumably to address the concerns of parents and critics. Sarah Green's opposition to the style of contemporary female education quoted above may well have resonated with this audience, as might Mary Ann Hanway's preface to *Ellinor* (1798), in which she contrasts the baneful influence of other work with the wholesomeness of her own:

> determining to represent human nature as it is; having been long convinced the most baneful consequences must result to the rising generation, from reading the monstrous productions that for some years past, have issued from the press. . . By those artful, seductive, inflated descriptions, the young and susceptible heart is tempted to tread the flowery mazes of *vice*, while the timid imagination is terrified by demonic incantations!! (iii-iv)

In *Conrade* (1806) Caroline Matilda Warren's argument for the usefulness of fiction in a young person's development also addresses concerns about morality of fiction:

> While she cordially agrees with the objector, that *some* novels have exhibited too highly coloured portraits of life; and have, like an *ignis fatuus*; too frequently led the young mind astray; yet the writer believes, that were novels devoted to the cause of moral virtue, they might become as *useful*, as they are thought to be *pernicious*. The light, unthinking mind, that would revolt at a moral lesson from the pulpit, will seize, with avidity, the instruction offered under the similitude of a story. (vii)

In the many similar justifications put forward by preface writers, and in the various strategies and tactics discussed above, we can see Minerva authors engaged in a constant process of maneuvering to gain the approval of the reviewers. As the critics raised objections, authors repositioned themselves; as the authors shifted, the critics adjusted. In this dance with the critics, as in every other aspect of the Minerva

Press, there was a great diversity of method and format and a wide range of skill. Overall, however, particularly in the manipulation of gender stereotypes, Minerva authors evince a level of sophistication that has not been sufficiently appreciated. But while the association of Minerva Press works with femaleness worked to some degree to soften their reception, this strategy opened a discursive female space which reviewers used to clamp down on the popular novel.

Dancing with the Critics: The Minerva Press and the Reviews

The gendering of the novel as female and the interpellation of the critic as parent or protector was a successful strategy, at least some of the time. Reviewing *The Sentimental Deceiver* (1784) the critic notes that

> This is said to be the first essay of a female pen, and one who, "from a situation of affluence and elegance, is unfortunately reduced to a reliance on the generosity of her friends for maintenance and support." At this relation, Criticism must drop her pen, and smooth her wrinkles: every fault is softened into a kindred excellence, and every beauty magnified. We know not whether it is owing to the author's own story, but we think we perceive in this little volume some tenderness and delicacy: a moral tendency enforced by example, perhaps too common, but certainly interesting and entertaining.[28]

In its review of Anna Maria Mackenzie's *Monmouth* (1790) the *English Review* notes that while "[o]ther defects may be pointed out; . . . regard to a fair author softens the severity of criticism, and we recommend her production as entitled to some share of approbation." In the same fashion, the *Critical* finds the "modesty with which Mrs. Parsons presents [*The Mysterious Warning*] to the public, . . . deprecates the severity of criticism." *The Priory of St. Bernard* (1789) is praised by the *Analytical Review* because of the youth of the author, and the *Critical Review* approves of *Eloise de Montblanc* (1796) as a "not contemptible" first attempt of a "female pen of seventeen." The success of the author's strategy in the preface could not be more clearly acknowledged than in the *Critical Review*'s response to *The Duchess of York* (1791): "What can we say? The preface disarms criticism."

The critic at the *Monthly Review*, however, hardened his heart against the appeal of the same preface with the comment that

> It has of late become a policy to elude, as may be supposed, critical strictures, by an appeal to the humanity of the reader; and by pleading personal circumstances as the motive for having recourse to the pen. When such a plea is offered in a female character, we scarcely know how to receive it, until repetition familiarizes us to it; and then we cannot but recollect, that the public opinion of literary merit has no connection with, and will very seldom be influenced in favour of, the private motives of the writer.

Given the almost exponential rate of the production of popular novels and the enthusiasm of the rapidly-expanding reading audience, it is not surprising that reviewers felt called upon to exert some form of control: "*the time is come* for us to grasp the wand of the censor more forcibly than we have hitherto attempted on similar occasions," writes one reviewer of Anna Maria Bennett's *Ellen, Countess of Castle-Howel* (1794).[29]

Reviewers provided another element of paratext, one not always welcomed by the author or the publisher. Critics had always insisted that fiction inculcate proper morality; in the Minerva Press period, however, reviewers increasingly stressed "propriety and correctness of composition" as well.[30] The *Critical Review* insisted that "these fair novelists" should attend to making their works "correct as well as *harmless*." They should "avoid corrupting the language, with a solicitude similar to that which they so laudably manifest for the morals of their readers."[31] It is common for reviewers of this period to include long lists of errata and helpful hints: "*neither* should invariably be followed by *nor*" the *Critical* notes in its review of *The Mysterious Warning* (1796); "*Genii*" is plural, the *British Critic* informs the author of *The Cousins of Schiras* (1797); and the *Analytical Review* helpfully points out that in a letter from Vienna found in *The Shrine of Bertha* (1794), the river should be the Danube, not the Rhine. Although no one could argue that Minerva texts are uniformly well-written, it is difficult not to see the fixation on minor rules of spelling and grammar, or trivial points of geography, as attempts to contain the relatively less-educated women writers who wrote for Minerva.

In like manner, one can see an attempt to constrain the gothic and sentimental novel in the reviewers' increasing insistence on more realistic action and characterization. Joseph Heidler has argued that the final decade of the eighteenth century saw the final acceptance of the gothic romance, followed swiftly by critical dissatisfaction with what had been so recently accepted,[32] but I found little in the reviews to support this. It is true that Ann Radcliffe's novels were generally approved, but few (if any) other gothics were as kindly met. In the rapidly developing hierarchy of critical values "realistic" was becoming subordinate only to "morally proper"; in review after review novels are severely criticized for being "improbable," "unbelievable," or "implausible," while novelists are praised for any sign of realistic characterization. Reviewers especially want heroines to reflect the current state of womanhood. Of Anne Hughes's *Henry and Isabella* (1788), for example, the reviewer complains that

> [t]he heroine, as usual, is too faultless . . . We wish to see a female character drawn with faults and virtues, to see her feel the effects of misconduct, which does not proceed from a bad heart or corrupted inclinations, and to see her in the end happy, in consequence of her reformation: in short to see a female Jones, or another Evelina, with faults equally embarrassing, yet as venial.[33]

Nothing could seem more reasonable, except that--given the moral requirements already in place in the critical hierarchy--a female Tom Jones would never be tolerated. As for "another Evelina," the *Critical Review* disapproves of the 1794 *Castle Zittaw* for supplying just that, on the grounds that such storybook heroines raise unjustified expectations in women:

> However entertaining it may prove to the fair subscribers to circulating libraries, to follow . . . a tender tale in which the ladies are all beautiful, virtuous, and gentle, like our present race of young ladies,--the lovers noble, brave, faithful, and devoted--very unlike our present race of young gentlemen . . . . We would admonish our young female readers not to expect, as the reward of their virtues, those critical and extraordinary coincidences which, against all the laws of probability and calculations of chances, invariably remove every obstacle that opposes the wishes of their favourite heroines: for . . . virtue . . . must

> be cherished for her own sake: the pleasure she confers is altogether internal, and consists in a self-acquitting conscience,--which, however, it may meliorate, will by no means shield from the casualties, the vexatious cares and disappointments of life.

Women already knew too well "the vexatious cares and disappointments of life"; indeed, one can argue that they were trying to imaginatively create an alternative to just such cares, but in the reviews any exploration of alternatives is chastised as unrealistic and even seditious. A review of *The Voluntary Exile* (1795), for example, calls on women to set "female" concerns aside and attend to national or masculine ones for the duration of the political crisis, to "silence their hearts" for the sake of their country:

> In the present times of political fermentation and public danger, our young women perhaps would do better to silence their hearts by strengthening their understandings, than soften their sensibility by indulging in enervating descriptions of tender sentiments.[34]

Besides criticizing spelling and grammar, developing certain aesthetic requirements, and calling on female patriotism, critics attempted to control the novel by pejoratively associating it with women. They did so directly with numerous derogatory remarks, such as the *Critical Review*'s note that "Pope's satire on women might perhaps with more propriety be applied to the generality of modern novels--that they 'have no character at all, Matter too soft a lasting mark to bear!'"[35] Few reviewers are so explicit, but underlying many reviews is a denigration of the novel by a metaphoric association of it to things female--such feminine interests as millinery, fashion, or cosmetics. In a review of *The Baron of Manstow* (1790), for example, bookmakers are portrayed as watching the fiction market like anxious country milliners surveying the city for changes in the style of hats;[36] *Matilda*, a novel of 1785, is classified as a "summer-robe" of "flimsy gauze" by a reviewer for the *Critical Review*; and Elizabeth Hervey's *Melissa and Marcia* (1788) is considered to be in such company that "the darkest complexion would have appeared an agreeable brunette, a giantess only majestic, and a dwarf elegantly little" (*Critical Review*). Even more commonly, novels are associated with needlework: *Frederic* (1788) is a "literary patchwork," *Matilda* (1785) made up of "'purple shreds' seemingly cut from a more valuable garment," and *Matilda St. Aubin*

(1793) "a *cento,* [or] patchwork from different novels." And finally, novels are continually associated with smallness, prettiness and frivolity: they are "pretty little stories," tender little sketches, or "[p]retty tittle-tattle for the amusement of Miss Polly."

The belief that the novel was out of critical control is evident in the continual association of novel reading to three sins of excess: gluttony, drunkenness and sexual profligacy. Critics often associate the novel with food that lacks nourishment--it is "unsubstantial fare"--and commonly refer to the "devouring" or "consumption" of novels. In his comments on *The Mystic Cottager of Chamouny* (1794), for example, a reviewer observes that "the appetite of novel readers is gluttonous; and this [novel] will probably be digested with as little discernment of its faults and beauties, as the generality of productions in the same line" (*British Critic* 1795). Earlier the *Monthly Review* had associated *Woodbury* (1773) with the imprudent greediness of youth: "Surely the youthful part of the fair sex have as keen a relish for novels, as they have for green apples, green gooseberries, or other such kind of crude trash, otherwise it would not be found worth while to cultivate these literary weeds, which spring up so plenteously, every month, even under the scythe of criticism!"

The *English Review* finds *The Double Surprise* (1783) more akin to opium than green apples, labelling it a "time killing drug," while the *Analytical Review* uses its review of *Count Roderic's Castle* to warn readers of the intoxicating and addictive nature of popular novels: the mind, this reviewer argues, like the body, rapidly loses its "sensibility" or "excitability" if "impressions" are repeated too often. Thus the novelist constantly must increase the "stimulating force" to achieve the same reaction from the reader:

> As in the use of strong liquors, the same tone of hilarity can only be kept up by perpetually increasing the quantity of vinous spirit; so, in providing the public with the gratifications of fancy, the works of fiction, that they may keep pace with the progress of fastidiousness in taste, must gradually ascend from the most simple exhibition of natural sentiments and passions, through every stage of splendid ornament, and wild extravagance.[37]

This principle, the reviewer contends, accounts for "the daily increasing rage" for gothic novels: readers, who have "arrived at this state of ebriety" are "no longer capable of deriving pleasure from the gentle and tender sympathies of the heart, [and] require to have their curiousity excited by artificial concealments, their astonishment kept awake by a perpetual succession of wonderful incidents, and their very blood congealed with chilling horrours."[38]

Perhaps the most powerful metaphor of uncontrolled appetite was that of sexual profligacy. From the time of Aphra Behn, women novelists had been perceived as transgressing sexual barriers, the very act of writing shifting them into the dangerous arena of male public space where they were vulnerable to aspersions of at least a lack of decorum and perhaps even a lack of chastity. By the 1790s the novel, for the most part, had overcome the automatic assumption of immorality, but underlying a good deal of the criticism in this decade is the idea that novels could exert a dangerous, morally pernicious force. In 1792 *The Evils of Adultery and Prostitution* explicitly linked novel-reading to sexual vice:

> novels dress out vice in pleasing colours, gild over all its deformities, and thus insensibly instil the deadly poison into the thoughtless and unwary heart. . . . Many young girls, from morning to night, hang over this pestiferous reading, to the neglect of industry, health, proper exercise, and to the ruin of both body and soul. And this pernicious practice is not confined to girls only of fortune, but extends to every age and rank; and there are instances even of servant girls who are well acquainted with all the fashionable romances . . . . The increase of novels will help to account for the increase of prostitution and for the numerous adulteries and elopements that we hear of in the different parts of the kingdom.[39]

Novels are presented as being particularly dangerous to young women and are often personified as artful seducers, and reading depicted as seduction or rape. Readers, for example, are warned that the 1794 novel *The Parisian* (1794) is a "lure thrown out" to catch the eye of the public, using sentiment as a "varnish . . . to hide [its hidden] sensuality," while the *Gentleman's Magazine* (1797) notes that the mind of a "young woman, who employs her time in reading novels . . . will be soon debauched by licentious description, and lascivious images; and she will consequently, remain the same frivolous and insignificant creature through life; her mind will become a magazine of trifles and follies, or rather impure and wanton ideas." Here the reader and the work are conflated and the receptive female mind becomes a text written on by the male-gendered novel and reduced to a "magazine of trifles." In the extended metaphor that posits woman as receptor and text as seducer, the provider or purveyor of the novels becomes the pimp or pander. Thus the reviewer of *Pauline* (1794) chastises the Minerva Press, noting that it "has been too often prostituted to works . . . [which] mislead the understanding, pollute the imagination, and undermine the principles of virtue."

The reader that is posited in these reviews is young, female, innocent, and inexperienced. Reviewers project the image of a sea of Susans, Marys, and Janes, young girls with minds ripe and receptive, innocently unaware of the dangers posited by the fiction they desire. The act of reading is sexualized with much worry that the consumption of fiction is "apt to relax the tones of the mind, and excite the sensibility to a dangerous . . . degree."[40] The metaphors of seduction and impregnation gender fiction male and dangerous (it enters and effects the reader) and the reader female and in need of guidance and protection. Given this sexualized discourse, there are only so many tenable positions available to the reviewer; he cannot, after all, be seen as pandering to the young ladies he has posited as his audience. Most reviewers position themselves somewhere between stern judge and avuncular protector, and alternate between impatient chastisement and condescending approval. Critics thus factor themselves into a dramatic triangle of rapacious fiction, innocent victim, and reviewer-protector.

The critical judgements that emerge from this triangle tend to require that novelists simultaneously broaden their scope--they must have "a complete knowledge of human nature"--and that "female" fiction--novels which women either write or read--maintain a certain level of decorum. This double-bind is exemplified in the following two quotations. In the first quotation the *Monthly Review,* praising Robert Bage's *Man As He Is* (1792,) blames critical neglect of female authors on their lack of art:

> . . . it is necessary that the novel writer should be well acquainted with the human heart, should minutely understand its motives, and should possess the art, without being either

> tedious or trifling, of minutely bringing them to view. This art is so little understood by the young ladies who at present write novels, which none but young ladies and we, luckless reviewers, read, that it is not wonderful that they should have incurred a considerable share of neglect from us . . .

But according to T. J. Horsley, himself a writer for the Minerva Press, women risk their reputations by displaying too much art:

> --Ought the female Novelist, in order to display a *complete* knowledge of human nature, to degrade that delicate timidity, that shrinking innocence which is the loveliest boast of womanhood, in drawing characters which would ruin her reputation to be acquainted with?--Ought she to describe scenes which bashful modesty would blush to conceive an idea, much less avow a knowledge of?--Oh no! let the chaste pen of female delicacy disdain such unworthy subjects;--leave to the other sex a description of grovelling incidents, debased characters, and low pursuits:--there is still a range wide and vast enough for fanciful imagination; but when female invention will employ itself in images of the grosser sort, it is a fatal prediction of relaxed morals, and a species of--at least--
>
> LITERARY PROSTITUTION.[41]

The prescriptions which result from this critical triangle are particularly directed to those forms of fiction associated with women and complement the previously identified leitmotif in the reviews of stigmatization by association with femininity. This leitmotif is effective for at least two reasons: it appears credible given the historical association of women with fiction and it exploits both the bourgeois fear of the masses and male fear of women. The association of popular fiction with women that results is the beginning of a critical move which will eventually define an elite or high literature--the novel proper--against a denigrated "feminine" literature--the popular novel. It is not until the Waverley novels associate the genre with "manliness" that the novel will be fully respected as a genre.[42]

Thus, while Minerva Press authors developed a number of strategies to avert criticism and to ensure better receptions for their texts, reviewers took the gender stereotypes evoked in the prefaces and utilized them for their own purposes in the reviews. The authors' construction of the critic as protector was assimilated, but eventually what was offered protection was the reader, rather than the author or the text. Whether the judgements of the reviewers were avuncular or severe, approving or condemning, they have exerted considerable influence in the historical depiction of the press. In the end critics did indeed "grasp the wand of the censor more forcibly," and they did so to a large degree through the manipulation of gender stereotypes. This segment of the Minerva Press paratext, authorized and canonized in collected sets of leather-bound volumes, has in the end prevailed over the novels, if only by surviving in one spot while the novels have been dispersed and destroyed.

Conclusion

In this study I have attempted to make visible the stereotypes that have continued to hover over depictions of the Minerva Press. The press has been depicted consistently as low-brow entertainment for the lower-classes. It has been infamous for the number of gothic novels it produced and for the poor quality of the writing it published. It has had the reputation of publishing women writers and supplying a market dominated by female readers. A quantitative analysis of press production, however, has shown almost all of these stereotypes to be false. I have found that Minerva Press works were read by both men and women, that the press did not produce as much gothic fiction as has been assumed, and that the press produced many types of works other than novels, including far more non-fiction than has previously been assumed. The only stereotype I found to be valid is that the bulk of the novels published by the press appeared under a the name of a female author.

My quantitative analysis, however, only begins to address the subject of the literary marketplace of the late eighteenth and early nineteenth centuries. What is really needed is a number of similar studies of other presses. It will only be from a comparison of my results with the results of similar studies that a true picture of both the Minerva Press and the literary marketplace of period will emerge. Is Lane alone in employing so many female writers? Or is this the practice of the day? I have shown Lane and Newman to produce far less gothic fiction than we have thought. But how much gothic fiction did Lane and Newman produce relative to other popular publishers? My results indicate that something was happening in the first decade of the nineteenth century. In almost every set of statistics, for example, an interesting change occurs between 1800 and 1810. But without equivalent studies with which to compare my results, it is impossible to know whether this shift indicates a general change in the marketplace or is the result of administrative changes in the Minerva Press.

The assumptions and stereotypes which have coloured our understanding of the press have been remarkably pervasive, with twentieth-century critics just as likely as nineteenth-century ones to condemn Minerva Press works unread. It is unfortunate but inevitable that such reflex condemnation has led to misconceptions about the literary marketplace of the period. It has also kept out of circulation many valuable works which happened to be published by Lane and Newman. Although not all Minerva Press publications are interesting, a surprisingly large number are worthwhile, and still others are as good, if not better, than the standard works of the day. These texts should be of interest if only because they were often the most widely read and enjoyed literature of the period. Ignoring them is rather like doing a cultural study of our own day and ignoring the influence of television. Not all Minerva Press works have yet been discovered, and it will take considerably more research to redress almost two hundred years of seeing the press through a haze of misconceptions and stereotypes. That is the work of a lifetime; this is a first step.

Notes

1. Charles W. Eliot, ed., *Prefaces and Prologues to Famous Books* (New York: Collier, 1909) 3.

2. 1 Cor. 13: 12.

3. Gérard Genette, "Introduction to the Paratext," trans. Marie Maclean, *New Literary History* 22 (1991): 261-62.

4. Genette 261.

5. Genette 264.

6. "Ballantyne's Novelist's Library" 9: 114, qtd. in Joseph F. Bartolomeo, *A New Species of Criticism: Eighteenth-Century Discourse on the Novel* (Newark: Associated UP, 1994) 110.

7. Anthony Holstein, *The Miseries of an Heiress* (1810) ii-v.

8. These figures include *any* mention of the searched term in the title field. Thus translation information is included as is listings of other works by the same author. Even given these constraints, the figures indicate an interest in things perceived as foreign, including a foreign point of view from translated literature.

9. These figures have been adjusted to reflect the use of the search term in the actual title. Occurrences in lists of the author's other works have been removed.

10. The high number of *lady* or *ladies* in titles can partially be accounted for by the numerous editions of *Ladies Museum*, etc. published by Lane, as well as by the number of male ranks to which it is the equivalent.

11. For an account of the shifting meanings of the word *gothic* in the eighteenth century, see Alfred E. Longueil, "The Word 'Gothic' in Eighteenth Century Criticism," *Modern Language Notes* 38 (1923): 453-60. He cites the example from Shelley on page 455.

12. The term *gothic* appears four times in three titles. These are *Count Roderic's Castle; or, Gothic times* (1794, 2nd edn. 1795), *Netley Abbey: A Gothic story* (1795), and *The Cava of Toledo; or, The Gothic princess* (1812).

13. The very high number of occurrences of *abbey* in Minerva Press titles is partially due to the popularity of Regina Maria Roche's *The Children of the Abbey* (1796), which went to at least ten editions. If this work is removed from the search *abbey* is found to occur 39 times. This is, however, still very high.

14. This is presuming *history* and *historical* to designate realistic fiction. Such terms sometimes signal the "otherness" of the past or of the exotic as in the gothic mode.

15. Charles Lucas, *Gwelygordd; or, The Child of Sin* (1820) 4.

16. These figures include Blakey's inspections.

17. Throughout this discussion a distinction is being made between *all works* and *novels*. *All works* is everything published at the Minerva during a certain period and includes both novels and non-novels.

18. Minerva Press authors did not themselves appear to distinguish between prefaces and introductions in any substantial way. One form is not generally longer than the other, nor could I distinguish a difference in tone, style, or subject matter, with the only exception being that a number of works included "Introductory Chapters." Indeed, in her "Introduction" to *Cicely* (1796) Agnes Musgrave refers to it as "the Preface," an indication that she at least considered the terms synonymous. I am therefore discussing the material from both without distinction.

19. Leslie M. Thompson and John R. Ahrens, "Criticism of English Fiction 1780-1810: The Mysterious Powers of the Pleading Preface," *Yearbook of English Studies* 1 (1971): 127.

20. Mary Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen* (Chicago: U of Chicago P, 1984) 36.

21. Patricia Meyer Spacks, *Imagining a Self: Autobiography and Novel in Eighteenth-Century England* (Cambridge MA: Harvard UP, 1976) 89.

22. Spacks 58-59.

23. Genette 261.

24. For a complete breakdown of numbers, see Table App.11 (Occurrences of Introductions) in the appendix.

25. Qtd. in Thompson 128.

26. *Critical Review* 37 (April 1774): 317.

27. Anthony Frederick Holstein, *The Assassin of St. Glenroy* (1810) v.

28. *Critical Review* 58 (October 1784): 312.

29. *Monthly Review* (1794).

30. Review of *The Observant Pedestrian* (1795) in the *Critical Review*.

31. Review of *Waldeck Abbey* (1795) in the *Critical Review*.

32. Joseph B. Heidler, *The History, from 1790 to 1800, of English Criticism of Prose Fiction* (Urbana, IL: U of Illinois P, 1928) 156-7.

33. *Critical Review* (1788).

34. *Critical Review* (1795).

35. Review of *Castle Zittaw* (1794) in the *Critical Review*.

36. *English Review* (1791).

37. *Analytical Review* (1794).

38. *Analytical Review* (1794).

39. Qtd. in Gary Kelly, "This Pestiferous Reading': The Social Basis of Reaction Against the Novel in Late Eighteenth- and Early Nineteenth-Century Britain," *Man and Nature* 4 (1985):186.

40. James Norris Brewer, preface, *Secrets Made Public* (1808).

41. T. J. Horsley Curties, preface, *Ancient Records*, vol. 3 (1801) vi-viii.

42. See Ina Ferris, *The Achievement of Literary Authority: Gender, History, and the Waverley Novels*. Ithaca, NY: Cornell UP, 1991.

Appendix to Chapter IV

Below are the three tables from which Figures 4.1 and 4.2 were plotted. These tables organize Minerva Press publishing according to decade and gender. All figures are in percentages.

Table App:1 Minerva Press Production and Gender 1790-1799

(IN PERCENTAGES) WORKS=402											
	1790	1791	1792	1793	1794	1795	1796	1797	1798	1799	MEAN
WORKS: WOMEN	38	23	22	18	21	30	60	51	46	45	35
MEN	16	31	19	34	39	34	33	23	27	35	29
UNKNOWN	46	46	59	48	40	36	7	26	27	20	36
NOVELS*: WOMEN	39	26	30	40	41	46	68	74	67	60	49
MEN	15	22	9	7	24	27	29	9	15	33	19
UNKNOWN	46	52	61	53	35	27	3	17	18	7	32

*Figures for the novel exclude the following categories: children's literature, Scriptural romance, fictionalized biography, collections of tales and fables (including fairy and oriental tales), poetry, musical works (including at least one opera), drama, and collections of jokes or songs.

Table App:2 Minerva Press Production and Gender 1800-1809

(IN PERCENTAGES) WORKS = 318											
	1800	1801	1802	1803	1804	1805	1806	1807	1808	1809	MEAN
WORKS: WOMEN	50	58	50	28	38	45	46	46	48	46	45
MEN	22	19	22	53	47	33	32	36	33	39	34
UNKNOWN	28	23	28	19	15	22	22	18	19	15	21
NOVELS: WOMEN	67	64	53	28	42	50	56	59	53	50	52
MEN	22	14	20	60	52	32	22	23	29	41	32
UNKNOWN	11	22	27	12	6	18	22	18	18	9	16

Table App:3 Minerva Press Production and Gender 1810-1820

(In Percentages) Works = 317												
	1810	1811	1812	1813	1814	1815	1816	1817	1818	1819	1820	MEAN
WORKS: WOMEN	64	43	74	64	61	63	63	67	75	50	54	62
MEN	32	28	15	24	26	11	14	15	10	20	31	20
UNKNOWN	4	29	11	12	13	26	23	18	15	30	15	18
NOVELS: WOMEN	70	50	87	67	86	77	77	67	94	50	63	71
MEN	30	29	9	25	14	5	11	17	0	21	32	17
UNKNOWN	0	21	4	8	9	18	12	16	6	29	5	12

N values and Inspected values in the tables which follow: An attempt to offer meaningful statistics

In the following tables paratextual material is compared by decade and by gender. Columns marked with "N" give the actual number of texts fitting the criteria of each table. For example, the table below labelled "Author's Name on the Titlepage" indicates that I have in my database 67 works by men and 63 works by women, published between 1790 and 1799, in which the author's name appears on the titlepage. This data was garnered from a subset of the total number of Minerva Press works published in the 1790s, the subset being works which have been inspected. Comparing this data to the whole 1790s corpus would not yield ratios which reflect publishing practices, since obviously far more works with names on their titlepages would emerge if one could inspect all the texts. To address this difficulty, I have adjoined columns labelled "*% insp.*" (for *percentage of inspected works*) which give the proportion of inspected works or novels which meet the criteria of the table. Using the same example as above, between 1790 and 1799, 58% of all inspected Minerva press works by men and 46% of all inspected works by women were published with the author's name on the titlepage. These percentages have been calculated using figures based on my own inspection of works, the only exception being that, where relevant, I have included data from Blakey. I have found her information to be accurate where she has had the opportunity to inspect a work. When Blakey did not record the information being considered in a table, her data has not been included as part of the calculations.

$$\%\ insp = \left\{ \frac{\text{number of inspected texts which fit criteria}}{\text{total number of inspected texts}} \right\} \times 100$$

Table App:4 below deals with the number of works which have the author's name on the titlepage. The figures are organized according to the gender of the author. A distinction has been made between *novels* and *all works*, the latter category being any work that is *not* a novel. Thus *all works* is not necessarily non-fiction, but will also contain the figures for such works as children's literature, collections of tales or fables, and so on.

Table App:4 Occurrence of Author's Name on the Titlepage

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% insp.	N	% insp.	N	% insp.	N	% (insp.)
Names on t.p. (all works)								
male	67	*58*	62	*84*	38	*81*	167	*75*
female	63	*46*	59	*48*	95	*64*	217	*54*
Names on t.p. (novels)								
male	19	*45*	56	*86*	33	*79*	108	*75*
female	55	*46*	59	*49*	92	*64*	206	*54*

The two tables below deal with quotations on titlepages. Table App:5 breaks down, according to the gender of the author, the percentages of works which have quotations on their titlepages. If the gender of the author is not known, the work will appear in the "unknown" category.

Table App:5 Quotations on Titlepages

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% insp.	N	% insp.	N	% insp.	N	% texts (insp.)
t.p. Qs (all works)								
male	27	*50*	48	*69*	38	*81*	113	*66*
female	67	*63*	105	*85*	131	*91*	303	*82*
unknown	27	*53*	30	*81*	22	*65*	79	*65*
t.p. Qs (novels)								
male	21	*69*	46	*73*	35	*83*	102	*75*
female	63	*66*	104	*86*	131	*94*	298	*84*
unknown	24	*59*	30	*94*	21	*87*	75	*78*

Table App: 6 Attribution of Titlepage Quotations

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% Qs	N	% Qs	N	% Qs	N	% Qs
Attributed Qs (all works)								
male	8	*27*	32	*67*	25	*71*	65	*57*
female	37	*56*	79	*75*	86	*66*	202	*67*
unknown	10	*36*	25	*83*	12	*54*	47	*60*
Attributed Qs (novels)								
male	8	*35*	31	*67*	23	*66*	62	*60*
female	37	*60*	79	*76*	86	*66*	202	*68*
unknown	10	*41*	25	*83*	12	*57*	47	*63*

Table App:7 Occurrences of Frontispieces

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	N	% INSP.
All works								
male	22	*33*	16	*20*	7	*11*	45	*21*
female	35	*31*	26	*21*	13	*8*	74	*20*
unknown	24	*17*	18	*27*	13	*26*	56	*23*
Novels								
male	4	*10*	12	*17*	2	*5*	18	*12*
female	31	*30*	26	*22*	7	*5*	64	*17*
unknown	4	*8*	5	*16*	2	*8*	11	*11*

Table App:8 Occurrences of Subscription Lists

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	N	% INSP.
All works								
male	4	*6*	1	*1*	0	*0*	5	*2*
female	5	*5*	5	*4*	6	*3*	16	*4*
unknown	0	*0*	1	*3*	1	*3*	2	*2*
Novels								
male	2	*7*	1	*2*	0	*0*	3	*2*
female	5	*5*	5	*4*	5	*4*	15	*4*
unknown	0	*0*	1	*3*	1	*4*	2	*2*

Table App:9 Occurrence of Dedications

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	N	% INSP.
All works								
male	8	*11*	13	*17*	9	*19*	30	*16*
female	32	*23*	25	*20*	23	*14*	80	*19*
unknown	1	*2*	1	*3*	2	*6*	4	*3*
Novels								
male	2	*3*	12	*17*	8	*21*	22	*15*
female	23	*19*	24	*20*	21	*13*	68	*17*
unknown	1	*3*	0	*0*	2	*8*	3	*3*

Table App:10 Total Elements (Quotations on titlepages, frontispieces, subscription lists, dedications, introductions, prefaces)

	1790-1799		1800-1809		1810-1820		1799-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	T	% INSP.
All works								
male	75	*1.4*	96	*1.4*	72	*1.5*	243	1.4
female	151	*1.4*	192	*1.6*	201	*1.4*	544	1.5
unknown	37	*0.8*	45	*1.2*	42	*1.2*	124	1.0
Novels								
male	39	*1.3*	145	*2.3*	64	*1.5*	248	1.8
female	91	*1.0*	130	*1.1*	98	*0.7*	319	0.9
unknown	29	*0.8*	36	*1.1*	34	*1.4*	99	1.1

Table App:11 Occurrence of Introductions

	1790-1799		1800-1809		1810-1820		1790-1820	
	N	% INSP.	N	% INSP.	N	% INSP.	N	% INSP.
All works								
male	8	*13*	3	*4*	2	*4*	13	*7*
female	7	*7*	8	*6*	3	*2*	18	*5*
unknown	0	*0*	0	*0*	2	*6*	2	*2*
Novels								
male	3	*10*	3	*5*	2	*5*	8	*6*
female	6	*6*	7	*5*	3	*2*	16	*4*
unknown	0	*0*	0	*0*	2	*8*	2	*2*

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MINERVA PRESS BIBLIOGRAPHY

Bibliography

This bibliography is arranged chronologically with entries ranging in date from 1773 to 1887. I have concentrated on the period between 1790 and 1820, during which William Lane and A. K. Newman produced works under the Minerva Press imprint. Entries within this thirty-year period are more extensive and progressively less information is given for later works. This bibliography has been compiled from a number of sources. I was able to examine works held in a number of collections, including those of the University of Alberta and the Corvey collection of Minerva works held in Höxter, Germany (the bulk of my work with Corvey texts was done with the microfiche records held at the University of Paderborn in Germany). I also examined works at the British Library and libraries in Augsburg and Coburg. Other sources of information include Dorothy Blakey's *The Minerva Press, 1790-1820* (DB), *The English Short Title Catalogue* (ESTC), the *Nineteenth-Century Short Title Catalogue* (NSTC), the *National Union Catalogue* (NUC), the *British Library Catalogue* (BLC), as well as the catalogues of various booksellers and the catalogues of a number of libraries which were searched through the Internet. I also received extensive information from many librarians in response to a query letter sent to two-hundred major research centres in North America, Europe, and Australia. I am indebted to the Orlando Project for information and Antonia Forster for details of reviews and also for some of the price information. Review information with page numbers is generally from Forster.

Entries are arranged by year and within the year by alphabetical order. Generally works are listed by the date on the titlepage; where there is evidence that a work was actually published the year before (a common practice of the period), a note has been made. I have chosen to capitalize only the words in the main title, and have retained the original punctuation and spelling as much as possible. If the name of the author is known but does not appear in the title, it appears within square brackets directly after the title. The imprint, if available, appears below the title. If the colophon is of the standard Minerva-press variety (*Printed by J. Darling, Leadenhall-Street, London* or *Lane, Minerva-Press, Leadenhall-Street*, etc.), it is not mentioned. If it is unusual, it appears in brackets immediately following the imprint. Such colophons may indicate remainder publishing, although it appears Lane may have occasionally sent out work to other printers.

If a later edition of a work has been examined, that information appears in the entry of the edition which was examined rather than under the first edition. This may be confusing for the reader, who may expect the most complete information--and particularly the plot summary--to be found in the entry for the first edition. I have adopted this method as being the most accurate, given that changes occasionally occur between editions. Where more complete information is available in a later entry, I have noted this in the earlier edition notes. I have tried to note the first publication dates of works reissued at the Minerva and the date of the first Minerva edition with later editions. I have not, however, followed up the later histories of novels which have had dozens of reprints and modern editions.

It may occasionally appear that the same work is listed twice. My practice has been to err toward inclusion rather than exclusion; for example, references to "a new edition" in advertisements have been taken at face value. I have also adopted ESTC distinctions and where they have given two works separate identification numbers, I have assumed their distinction to be valid, even if the information available through a search of their records does not make the basis for that distinction clear. This has been the case with the entries for *Massacre of the French King!* (1793), all of which have separate ESTC numbers.

Where a year of publication is not known, but it has been established that a work was published within a certain time period, I have arbitrarily listed the work in the first year given and noted the range of date. For example, *Moral Fairy Tales* by Miss A. Selwyn could have been printed anytime between 1814 and 1831 (the period in which the printer, Dean and Mundy, was in business). This work can be found listed as 1814.

Where information is available, I have noted whether a work appeared with a quotation on the titlepage and whether or not authors used quotations as chapter headings. I have also noted whether or not such quotations were attributed (by either name or title) and listed the names or works used. With only a few exceptions, the original spelling and usage is retained. Thus, I list "Miss More" rather than "Hannah More" since that is how it appeared under the quotation. If any changes have been made they appear in square brackets. In general I have not regularized spelling, simply silently correcting obvious typographical errors. While this practice has some disadvantages, it also has some advantages, including the avoidance of error ("Miss Bowlder" may be H. M. Bowdler or Jane Bowdler) and insight into contemporary usage.

The abbreviations used in this section are as follows:

Front.	frontispiece
S.L.	subscription list
Ded.	dedication
Pref.	preface
Intro	introduction
Q(t.p.)	quotations on titlepage
ChptDiv.	chapter divisions
ChptHd.	chapter headings
OthrEd.	other editions
Pro.	protagonist
Nar.	narrator
Rev.	reviews
Rec #	database record number

Abbreviations for Periodicals

Ana. R.	Analytical Review
Ann. R.	Annual Review
Anti-Jac. R.	Anti-Jacobin Review
Brit. Crit.	British Critic
CR	Critical Review
ER	English Review
GM	Gentleman's Magazine
London R.	London Review
Lit. J.	Literary Journal
MM	Monthly Mirror

Other References

FC	Virginia Blain, Isobel Grundy, and Patricia Clements. *The Feminist Companion to Literature in English: Women Writers.* (1990)
Summers *GQ*	Montague Summers. *The Gothic Quest.* 1964.
Tracy	Ann B. Tracy. *The Gothic Novel 1790-1830.* (1981)
Tompkins	J. M. S. Tompkins. *The Popular Novel in England, 1770-1800.* (1961)
DB Sup	Dorothy Blakey. "Appendix III: Supplementary List of Publications" in *The Minerva Press, 1790-1820.* (1939) 293-307.
BM	British Museum
OP	Orlando Project

Note: institutions are referred to by the standard abbreviations used in the NUC

17--

Joe Millar's Jests; or, The wit's vade mecum; being a collection of the most brilliant jests, curious bon-mots, and pleasing short stories in the English language, as related by the following facetious gentlemen: C. Bannister, J. Palmer, W. Palmer [*et al.*] . . . To which is added, a choice collection of moral sentences; also a collection of curious epigrams . . . A new edition.
London, W. Lane [17--?]
1 vol. [144]
Genre: collection of jokes
Source: NUC **Rec # 14010**

1773

The Ladies Museum, or Complete pocket memorandum book. For the year 1774. Embellished with an elegant view of the late royal review at Portsmouth, from a drawing taken on the spot; and a lady in the genteelest full dress. Containing, I. An address to the ladies. 2. Useful lessons for the conduct of female life. 3. New and elegant bills of fare for every month. 4. One hundred and e[ight] pages ruled for a memorandum-book, on an approved plan. 5. Twenty-four of the most approved country-dances, with directions for the dancing in time. 6. The favourite new songs. 7. Select pieces of poetry. 8. Maxims and reflections for the conduct of female life. 9. Historical anecdotes in honor of the fair sex. 10. Alcanor and Doristius. A tale. 11. The exemplary wife, or Virtue rewarded. A tale. 12. Description of a fribble. 13. Select thoughts on conversation. 14. Character of a good wife. 15. Useful receipts in cooking, confectionery, &c. 16. Rates of hackney coachmen, chairmen, watermen, &c. 17. A table of expences. 18. Necessary tables for marketing, &c.
London: Printed for W. Lane, (No. 13,) Aldgate High-Street. Price 1s. To be continued annually. [1773.]
1 vol.
Genre: pocket memorandum book ***Frnt***: by Sharp after S. Wale
Source: BLC; DB [inspected BM copy] **Rec # 10340**

1774

Christiani Cultus; or, The ornaments of a Christian; being a collection of Christian virtues and graces: also their opposite vices, &c. By Hugh Stopley.
1 vol.
Genre: religious literature
Price: 1s.
Rev: *GM* (Apr. 1774)
Source: DB **Rec # 5870**

1775

Annals of Gaming; or, Complete directions for whist, quadrille, piquet, billards, . . . in which is contained, the method of playing . . . Including the laws of the several games, . . . The second edition.
London, printed for William Lane; T. Axell; J. Wenman and J. Williams; G. Corrall; S. Hayes; J. Lewis; and T. Lewis, [1775?]
1 vol. [216]
Genre: non-fiction ***Frnt***: yes ***OthrEd***: Apparently the second edition of "Annals of gaming; or the fair player's sure guide. . . . By a connoisseur" first printed in London for G. Allen in 1775

Source: ESTC **Rec # 12790**

The Delicate Objection: or, Sentimental Scruple. In two volumes.
London: Printed for W. Lane, No. 33, Leaden-hall-Street. MDCCLXXV.
2 vol. [216; 214]
Genre: epistolary novel ***Pref***: "Advertisement" signed by the edition assures reader of the veracity of the contents (v-vii) ***Q(t.p.)***: attributed: Seneca (untrans.) ***Pro***: male ***Settings***: England (Bath, London, country houses, etc.) ***Motifs***: extensive poetry in text
Rev: *CR* (Mar. 1776); *MR* (Aug. 1775)
Notes: Attributed to Lane by *CR*, but to Law by *MR*; conclusion to novel Vol 2: 82-83. It appears that the author was short of sufficient material for the second volume. In order to make this up included "An extra packet of Bath intrigues with a description of Bath amusements". This is some extra epistolary material supposedly between two of the characters from the main story. Includes satirical anecdotes, poetry, and oriental tale ("Obidah"), "The horrors of Jealousy, a story founded on facts" and "A description of Bath and Bath amusements."
Source: DB; inspection UA copy **Rec # 8550**

The Embarrased Lovers; or, The history of Henry Carey Esq. and the Hon. Miss Cecilia Neville. In a series of letters. In two volumes.
London: Printed for W. Lane, No. 33, Leadenhall-Street. MDCCLXXV
2 vol.
Genre: novel; epistolary
Price: 6s. <ad Delicate Objection 1775>
Rev: *CR* 41 (Mar. 1776): 241; *MR* 53 (Aug. 1775): 185
Source: DB [inspected copy] **Rec # 9860**

Historical and entertaining anecdotes; or, The pocket remembrancer; being a new and elegant assemblage or the most ingenious sallies of wit, lively effusions of fancy, interesting portraits of vice, wise sayings, pleasing stories, &c.
1 vol.
Genre: collection
Price: 1s.6d.
Rev: *MR* (Sept. 1776)
Source: DB **Rec # 10100**

Historical and Entertaining Anecdotes: or, The pocket remembrancer; being a new and elegant assemblage of the most ingenious sallies of wit, lively effusions of fancy, interesting portraits of virtue and vice, humourous adventures, whimsical expedients, wise sayings, pleasing stories, memorable actions, &c. of poets, generals, statesmen, and philosophers, which occur in the Annals of Ancient and Modern history. The whole Calculated to reflect, in their proper Colours, the various Effects of Virtue and of Vice, of Wisdom and of Folly, as they have from Time to Time been displayed on the grand Theatre of the World; to store the Mind with a Variety of useful and agreeable Knowledge; and thereby, without Trouble or Expence, to qualify the Reader to converse with Care and Propriety, and to shine in the politest Companies. [Second edition.]
Genre: collection
Price: 1s.6d.
Source: ad *The Delicate Objection* (1775) **Rec # 17130**

The London Complete Songster; or, Musical boquet [*sic*]. A selection of the modern and approved songs, glees, airs, &c. that are sung at the Theatres Royal, and other places of polite amusement: with some originals.

London, printed for William Lane, [1775?]
1 vol. [172]
Genre: collection of songs *Frnt:* yes
Source: ESTC **Rec # 12860**

The Parassium: or Beauties of English poetry. Selected from the works of Blair, Phillips, Young, Pope, Gray, Parnell. . . . The whole forming a pleasing collection. A new edition.
London: Printed for W. Lane, Leadenhall-street. [1775?]
1 vol.
Genre: poetry *Frnt:* yes
Price: 2s. sewed
Notes: Contents: *1. Love of fame. 2. A poem on the last day. 3. An elegy written in a country church-yard. 4. The grave. 5. The hermit. Together with a night piece on death. 6. The splendid shilling.* Each piece has its own title-page, with the imprint of 'J. James in New-Bond-Street.' All except *The grave*, which is dated 1761, are dated 1762.
Source: DB [inspected copy] **Rec # 10930**

1776

The Politician's Dictionary; or, A compendium of political knowledge: containing historical remarks on the interests, connections, forces, revenues, wealth, credit, debts, taxes, commerce, manufactures, &c. of the different states of Europe: digested alphabetically: ... useful to the gentleman, merchant, and farmer. The second edition.
London, printed for William Lane; T. Axtell; J. Williams and J. Wenman; G. Corrall; S. Hayes and J. French; J. Lewis; and T. Lewis, 1776
2 vol. [30 (?); 384]
Genre: collection of political, economic information *OthrEd*: First edition published by Geo Allen (London, 1775)
Plot: Includes articles on European countries, other places important to commerce, and topical subjects.
Source: letter U Minnesota; ESTC **Rec # 12050**

1777

Charles and Charlotte. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M DCC LXXVII.
2 vol.
Genre: novel *Ded*: To the Countess of Derby
Rev: *CR* (Apr. 1777); *MR* (July 1777)
Notes: Attributed to Samuel Jackson Pratt; engraved vignettes by Sharp on title-pages.
Source: letter ZWTU; NUC; DB **Rec # 9550**

1780

The Town & Country Cook, or, Young woman's best guide, in the whole art of cookery: giving particular directions for roasting, boiling, broiling, frying, and stewing; and the most approved methods of making hashes, sauces, gravies, fricassees, soups, &c. &c.: together with the whole art of pastry; and the choicest receipts for cakes, &c.: to which are added many other particulars.
London: Printed for W. Lane, Leadenhall-Street, and sold by all other booksellers, [178-?]
84 pp.
Genre: cookery book *Front*: yes

Notes: 1 leaf of plates
Source: NUC **Rec # 17510**

The Festival of Momus, a collection of comic songs, including the modern and a variety of originals.
London: Printed for W. Lane, Leadenhall-Street. Price two shillings sewed. [1780?]
1 vol.
***Genre*:** Collection of songs ***Frnt*:** yes
***Price*:** 2s. sewed
Notes: Engraved title-page with vignette.
Source: DB [inspected copy] **Rec # 16950**

The Indian Adventurer; or History of Mr. Vanneck, a novel, founded on facts.
London: Printed for W. Lane, No. 33, Leadenhall-Street. M DCC LXXX.
1 vol. [237]
***Genre*:** novel
***Price*:** 3s.
***Rev*:** *CR* (Apr. 1781); *MR* (Sept. 1780)
Notes: "On the half-title: Price three shillings."
Source: DB [inspected copy] **Rec # 10210**

Penny's Worth of Wit. [William Lane.]
***Genre*:** collection
Notes: Also listed "Pennyworth of wit: here's a . . ."
Source: letter Cline Library (AZ) **Rec # 12350**

The Princess of Cleves, an historical novel [by Marie Madeleine Motier, Countess de La Fayette], revised and corrected by Mrs. [Elizabeth] Griffith.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXX.
1 vol.
***Genre*:** novel ***OthrEd*:** a reissue with a new title-page of part of the second volume of *A collection of novels, selected and revised by Mrs Griffith London: Printed for G. Kearsley and the other proprietors MDCCLXXVII*
Source: DB [inspected copy] **Rec # 2090**

Roundelay or The new syren, a collection of choice songs including the modern. A new edition.
London: Printed for W. Lane, Leadenhall Street. [1780?]
1 vol.
***Genre*:** collection of songs ***Frnt*:** by Angus after Dodd
***Price*:** 2s.
Notes: Engraved title-page with vignette; advertisement in *The English Hermit* (1786) notes that this is "A Collection of MODERN SONGS, adorned with an elegant *Vignette Title*, representing a Grand Scene in the *Carnival of Venice*. There needs no farther Encomium on this Book than its very extensive Sale; upwards of *Twenty Thousand* of the various Editions having been sold; to the last of which the NEW SONGS have been added:--and in this Selection, Care and Attention has been paid, to have none that would offend the most delicate Ear, or vitiate the Understanding."
Source: DB [inspected copy] **Rec # 11060**

The Universal Songster or Harmony and innocence: an elegant and polite selection of modern and approved songs. Many of which are not inserted in any other collection.
London: Printed for W. Lane, Leadenhall Street. [1780?]
1 vol. [412]
***Genre*:** collection of songs ***Frnt*:** by Angus after Dodd

Notes: Engraved title-page with vignette.
Source: letter NcU; DB [inspected copy] **Rec # 11380**

Wits Museum, or The new London jester; a collection by the choice spirits of the present age.
London: Printed for W. Lane, Leadenhall Street. Price two shillings. [1780?]
1 vol.
Genre: collection of jokes ***Frnt:*** yes
Price: 2s.
Notes: Engraved title-page with vignette. NUC reports *Wits Museum; or the New London jester* (172-?), a new edition with 216 pages.
Source: DB [inspected copy]; NUC **Rec # 11540**

Zayde, a Spanish history, written originally in French, by Monsieur [Jean Regnaud] de Segrais [and Marie Madeleine, Countess de La Fayette Motier], revised and corrected by Mrs. [Elizabeth] Griffith.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXX.
1 vol.
Genre: novel ***Frnt:*** by Isaac Taylor, published by G. Kearsley, 1777 ***OthrEd***: A reissue, with a. new title-page, of part of vol I. of *A. collection of novels, selected and revised by Mrs Griffith London: Printed for G. Kearsley and the other proprietors MDCCLXXVII.*
Source: DB [inspected copy] **Rec # 2100**

1781

Anticipation, or The voyage of an American to England, in the year 1899, in a series of letters, humorously describing the supposed situation of this kingdom at that period.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXI.
1 vol. [163]
Genre: epistolary ***OthrEd***: a reissue with a. new title-page of *Private letters from an American in England to his friends in America (*London: Printed for J. Almon, 1769)
Source: DB [inspected copy] **Rec # 9300**

A Voyage Round the World, in the years 1772, 73, 74, 75. By Captain James Cook, Commander of His Majesty's bark the Resolution. Undertaken by order of the King, and encouraged by a Parliamentary grant of four thousand pounds. Drawn up from authentic papers. By an officer on board.
London: Printed for W. Lane, 1781.
1 vol. [102]
Genre: travel literature ***OthrEd***: a reissue of *A second voyage round the world, 1776*, with new title page (See Beddie).
Source: letter ZWTU **Rec # 12520**

1782

Wilmot; or The pupil of folly. In four volumes.
London: Printed for William Lane, Leadenhall-Street. 1782.
4 vol.
Genre: novel ***Pref***: with an address to the authors of the *Monthly* and *Critical Reviews*, signed "* **********"
Price: 10s. <rev.>
Rev: *CR* 54 (Oct. 1782): 1782; *MR* 67 (Sept. 1782): 238
Source: DB [inspected Yale copy] **Rec # 11530**

1783

The Fairy Ring; or, Emmeline. A moral tale. By a lady.
1 vol.
***Genre*: novel**
***Price*: 1s. 6d. <rev.>; 2s. <ad The Correspondents 1784>**
***Rev*: *CR* 57 (Mar. 1784): 233; *MR* 68 (Apr. 1783): 358**
Notes: Advertisement in *The Correspondents* (1784) has *The Fairy Ring, or Emmeline, a fairy tale.*
Source: NUC; DB **Rec # 9890**

Female Sensibility; or, The history of Emma Pomfret. A novel. Founded on facts.
London, W. Lane, 1783.
1 vol.
***Genre*:** novel
***Price*:** 2s. 6d. sewed <rev.>
***Rev*:** *CR* 56 (Dec. 1783): 477; *ER* 2 (Nov. 1783): 378; *MR* 70 (June 1784): 483 says "literally the same with . . . *Henry and Emma* . . . in a work published by Noble, under the title of *Sketches from Nature*"
Source: letter NhD; DB **Rec # 9940**

The Incognita; or, Emily Villars. A novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXIII.
2 vol. [240; 214]
***Genre*:** epistolary novel; euphoric courtship/wedlock ***ChptDiv*:** yes ***ChptHd*:** headings ***Motifs*:** deathbed scenes; sentimental reunion scenes
Plot: Shades of Clarissa.
***Price*:** 6s. <ad The Correspondents 1784>
***Rev*:** *CR* (Dec. 1783); *ER* (Nov. 1783); *MR* (Aug. 1784)
Source: inspection Augsburg copy; DB **Rec # 10200**

The life and most surprizing adventures of Robinson Crusoe. Of York, mariner; who lived eight-and-twenty years in an uninhabited island on the coast of America, near the mouth of the great river Oroonoque. With an account of his deliverance thence, and his after surprizing adventures. Complete in one volume. A new edition, revised and corrected, . .
[Daniel Defoe.]
London, printed for William Lane, 1783.
1 vol. [331]
***Genre*:** novel ***OthrEd*:** abridged version of *Robinson Crusoe* (first published 1719)
Notes: Plates.
Source: ESTC; NUC **Rec # 13780**

The Magdalen; or, History of the first penitent received into that charitable asylum; in a series of letters to a lady. With anecdotes of other pentitents, by the late Rev. William Dodd, L.L.D. Dedicated to the Rev. Mr. Harrison, chaplain to the Magdalen Hospital. [*Quotation.*]
London: Printed for W. Lane, Leaden-hall [*sic*] Street. [1783?]
1 vol. [192]
***Genre*:** epistolary novel ***Q(t.p.)*:** yes
***Price*:** 2s. 6d. sewed <ad Perplexities of Love 1787>; 3s. <ad The Correspondents 1784>
***Rev*:** *CR* (Nov. 1783); *ER* (Oct. 1783); *MR* (June 1784)
Notes: The letters are signed M.S. and dated 1763. Parts of the last letter are taken verbatim from a sermon preached by Dr. Dodd before the Govenors of the Magdalen-House on April 26, 1759.

The plot appears to be taken from the first story in *The histories of some of the penitents in the Magdalen-House*, published by Rivington and Dodsley and summarized in C.R., Nov. 1759.
Source: DB [inspected BM copy] **Rec # 1570**

The Mental Novelist, and Amusing Companion, a collection of histories, essays, & novels: containing Historical description of the Indians in North America. Curious odd thoughts. History of Milo, the bruiser. The man of spirit; or History of Alacer. Humourous & wonderful history of the Lancashire witches. History of the unfortunate man of honour. The final philospher. Unheard-of sufferings of David Menzies, amongst the Cherokees, and his surprizing deliverance. The innocent suicide, a tale. Dialogue between Miss Prater and Lady Dunny, on ghosts. Series of dilemmas and difficulties of an officer of marines. With many other curious literary productions of Alexander Kellet, Esq.
London: Printed for W. Lane, Leadenhall-Street. 1783.
1 vol. [283]
Genre: collection ***OthrEd***: a reissue, with a. new title-page, of *A. pocket of prose and verse: being a. selection from the literary productions of Alexander Kellet, Esq.* (Bath: Printed by R. Crutwell And sold by E. and C. Dilly)
Price: 3s. <ad The Correspondents 1784>
Rev: *CR* (Apr. 1784)
Source: DB [inspected BM copy] **Rec # 3030**

Phantoms; or, The adventures of a gold-headed cane. Containing a general descriptive and picturesque view of human life. By the late Theophilus Johnson, prompter to Sadler's-Wells. In two volumes. [*Quotation.*]
London, Printed for William Lane, Leadenhall-Street. MDCCLXXXIII.
2 vol.
Genre: novel ***Ded***: To Mr. Thomas King, Comedian, by the publisher <DB> ***Q(t.p.)***: yes
Price: 5s. sewed <ad Perplexities of Love 1787>; 6s. <ad The Correspondents 1784>
Rev: *CR* (Mar. 1784); *ER* (Jan. 1784); *MR* (Aug. 1784)
Source: ESTC; DB [inspected copy] **Rec # 2980**

The Reconciliation; or, The history of Miss Mortimer and Miss Fitzgerald. In a series of letters. An Hibernian novel. By an Irish lady.
2 vol.
Genre: epistolary novel
Price: 6s. <ad The Correspondents 1784>
Rev: *CR* (July 1783); *MR* (May 1783)
Source: DB **Rec # 10970**

Robinson Crusoe Abridgments. [Daniel Defoe.] [New edition.]
London, printed for William Lane, 1783.
1 vol. [331]
Genre: novel ***OthrEd***: abridged version of *Robinson Crusoe* (first published 1719)
Source: ESTC **Rec # 13320**

The School for Majesty; or, The sufferings of Zomelli. An Oriental history.
1 vol.
Genre: novel
Price: 2s. 6d. <rev.>; 5s. <ad The Correspondents 1784>
Rev: *CR* 57 (Mar. 1784): 235; *MR* 71 (Sept. 1784): 224-25
Source: DB **Rec # 11080**

The Works of Henry Fielding, Esq.; with the life of the author. In twelve volumes . . . A new edition. To which is now first added, *The Fathers; or, The good-natured man.*
London: Printed for W. Strahan, J. Rivington and Sons, S. Crowder, T. Longman, J. Robson, C. Dilly, G. Kearsley, G. Robinson, T. Cadell, T. Lowndes, R. Baldwin, W. Cater, G. Nicoll, S. Bladon, J. Murray, W. Flexney, T. Evans, W. Otndge, J. Sewell, W. Lane, J. Bowden & W. Fox. 1783.
12 vols.
Genre: collection of novels
Source: letter National Library of New Zealand; NUC **Rec # 12230**

1784

The Correspondents, an original novel, in a series of letters. A new edition.
London: Printed for T. Becket, Pall-Mall, and William Lane, Leadenhall-Street. MDCCLXXXIV.
1 vol. [245]
Genre: epistolary novel ***OthrEd***: T. Becket
Price: 2s. 6d. <ad Perplexities of Love 1787>
Notes: Based on letters supposed to have passed between Lord Lyttleton and Mrs. Peach (widow of Gov. Peach of Bombay) who afterwards married Thomas Lyttleton <ESTC>; engraved vignette on title-page.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 9620**

Imogen. A pastoral romance. From the ancient British. [William Godwin.]
London, Printed for William Lane, 1784.
2 vol.
Genre: novel ***Frnt***: yes
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Oct. 1784); *ER* (Aug. 1784); *MR* (Mar. 1785)
Source: letter MdBJ; DB **Rec # 10190**

Jovial Songster; or, Sailor's Delight.
Genre: collection of songs
Source: U Oxford catalogue **Rec # 14040**

Mutual Attachment; or, The memoirs of Victoria de Ponty. A novel. Translated from the French. [Jean Francois de Bastide.]
1 vol.
Genre: novel
Price: 3s. <ad The Correspondents 1784>
Rev: *CR* (Mar. 1784)
Notes: Probably a translation of J.F. de Bastide's *Les aventures de Victoire Ponty*.
Source: DB **Rec # 220**

The Myrtle: or, The effects of love. A novel, in a series of letters. By a lady.
London, printed for William Lane, 1784.
3 vol.
Genre: epistolary novel
Price: 7s. 6d. <ad Perplexities of Love 1787>
Rev: *CR* (Jan. 1785); *MR* (Sept. 1785)
Notes: Blakey dates this as 1785.
Source: ESTC; DB **Rec # 10810**

Reginald du Bray: An historic tale. By a late nobleman.
London: Printed for W. Lane, Leadenhall-street. 1784.
1 vol. [155]
Genre: novel ***OthrEd***: 1784 Dublin edition
Price: 2s. sewed <ad Perplexities of Love 1787>; 3s. <Forster>
Rev: *CR* 62 (1786): 469
Notes: Reprint of the 2nd vol of *The Rival Friends, or The noble recluse* (1776).
Source: NUC; Forster **Rec # 16800**

The Rencontre; or, The transition of a moment. A novel. In a series of letters. By a lady.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Nov. 1784); *ER* (Dec. 1784); *MR* (Mar. 1785)
Source: DB **Rec # 11000**

The Sentimental Deceiver: or History of Miss Hammond. A novel, in a series of letters, by a lady.
London: Printed for William Lane, Leadenhall-Street. MDCCLXXXIV.
1 vol. [233]
Genre: epistolary novel
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>; 3s. <Forster>
Rev: *CR* 58 (Oct. 1784): 312; *MR* 71 (July 1784): 77-78
Source: ESTC; DB **Rec # 11110**

1785

Adelaide; or, Conjugal affection. From the French. [Barbara Hofland.]
1 vol.
Genre: novel
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *MR* 73 (Nov. 1785): 391; *ER* 5 (1785): 391
Notes: Forster has note: Miss Cathcart?
Source: DB **Rec # 11590**

Anna; or, Memoirs of a Welsh heiress. Interspersed with anecdotes of a nabob. In four volumes.
[Anna Maria Bennett.]
London: Printed for William Lane, Leadenhall Street. M.DCC.LXXXV.
4 vol. [242; 264; 270; 280]
Genre: novel ***Ded***: (iii-xii) to "HRH the Princess Charlotte-Augusta-Matilda, Princess Royal of England" ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A Scene of Mortality") ***Pro***: female ***Nar***: intrusive
Plot: extensive notes with 1785 data-capture sheet
Price: 10s. sewed <rev.>
Rev: *CR* 59 (June 1785): 476; *MR* 73 (Aug. 1785): 153; *ER* 5 (1785): 420-24
Source: inspection UA copy; ESTC; DB [inspected BM copy] **Rec # 270**

Belmont Grove: or, The discovery. A novel, in a series of letters, by a lady. In two volumes.
[*Quotation.*]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXV.
Genre: epistolary novel ***Ded***: to the Countess of Westmorland ***Q(t.p.)***: yes
Price: 5s. sewed <ad Perplexities of Love 1787>

Rev: *CR* 59 (June 1785): 475; *MR* 73 (Dec. 1785): 466; *ER* 5 (1785): 472
Source: DB [inspected copy] **Rec # 10630**

The Confessions of a Coquet. A novel, in a series of letters. [*Quotation.*]
London: Printed for W. Lane, Leadenhall-Street, 1785.
1 vol. [175]
Genre: epistolary novel ***Q(t.p.)***: yes
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *MR* 73 (Nov. 1785): 391; *ER* 6 (1785): 307
Source: DB [inspected copy] **Rec # 9600**

The Liberal American. A novel, in a series of letters, by a lady. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Feb. 1786); *MR* (Dec. 1785)
Source: ESTC; DB [inspected copy] **Rec # 13350**

Matilda; or, The efforts of virtue. A novel, in a series of letters, by a lady. In three volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
3 vol.
Genre: epistolary novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1785); *MR* (Dec. 1785)
Source: DB **Rec # 10680**

The Misfortunes of Love. A novel. Translated from the French.
London: Printed for W. Lane, Leadenhall-street. 1785.
2 vol.
Genre: novel; translation
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1785); *MR* (Dec. 1785)
Source: NUC; DB **Rec # 10720**

The Nabob. A novel. In a series of letters. By a lady. In two volumes.
London: Printed for William Lane, Leadenhall-Street. MDCCLXXXV.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1785); *MR* (Jan. 1786)
Notes: ad Perplexities of Love 1787 has this as "by the Author of Arpasia"
Source: ESTC; DB **Rec # 10840**

The Quaker. A novel, in a series of letters, by a lady. In three volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXV.
3 vol. [209; 193; 175]
Genre: epistolary novel ***Q(t.p.)***: no ***Motifs***: deathbed scene; filial duty; wicked stepmother; religion; Quakers; female friendship; inset tale; bad second marriage; fleeing forced marriage; lack of money obstacle to marriage
Plot: quaker.nts
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>

Rev: *CR* (Nov. 1785); *MR* (Apr. 1786)
Source: inspection UA copy; ESTC; DB **Rec # 8850**

1786

The Adventures of Anthony Varnish; or, A peep at the manners of society. By an adept. [*Quotation.*] In three volumes. [Charles Johnstone.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
3 vol.
Genre: novel ***Ded***: To George Colman, Esq. <DB> ***Q(t.p.)***: yes
Price: 7s.6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Aug. 1786); *MR* (Jan. 1787)
Notes: Charles Johnstone, 1719?-1800?; ad Perplexities of Love (1787) has title "Adventures of Anthony Varnish, serious and comical."
Source: ESTC; DB [inspected copy] **Rec # 2990**

Albina, a novel, in a series of letters, in two volumes.
London, printed for William Lane, 1786.
2 vol.
Genre: epistolary novel ***OthrEd***: Dublin edition
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* 62 (Aug. 1786): 149; *MR* 75 (Nov. 1786): 394; *ER* 8 (1786): 392
Source: ESTC; DB **Rec # 9250**

Anna; or, Memoirs of a Welsh heiress: interpersed with anecdotes of a nabob. In four volumes. . . . The second edition, corrected by the author. [Anna Maria Bennett.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
4 vol.
Genre: novel
Price: 10s. sewed, "a new Edition, corrected" <ad Perplexities of Love 1787>
Source: ESTC; DB **Rec # 280**

Arpasia; or, The wanderer. A novel. By the author of *The Nabob*. In three volumes.
London: Printed for William Lane, Leadenhall-Street. MDCCLXXXVI.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* 61 (May 1786): 399-400; *MR* 75 (Nov. 1786): 394; *ER* 18 (1791): 142; *New Lady's Magazine* 1 (1786): 263
Source: ESTC; DB [inspection copy] **Rec # 9310**

The Balloon, or Aerostatic spy, a novel, containing a series of adventures of an aerial traveller; including a variety of histories and characters in real life. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVI.
2 vol. [220, 216]
Genre: novel ***Frnt***: by S.C., "engraved for the Aerostatic Spy, April 1st, 1785" ***OthrEd***: probably a reissue, with a. new title-page, of *The aerostatic spy; or, Excursions with a. balloon Exhibiting a. view of various countries in different parts of the world, and a. variety of characters in real life By an aerial traveller* (Symonds, 1785)
Price: 5s. sewed <ad Perplexities of Love 1787>
Source: DB [inspection copy] **Rec # 9370**

A Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman) Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe.
82 pp.
Genre: pamphlet
Source: ESTC **Rec # 12670**

A Circumstantial Narrative of the Loss of Halsewell. (East-Indiaman.) Capt. Richard Pierce, which was . . . wrecked at Seacombe in the Isle of Purbeck, . . . Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton and Mr. John Rogers, . . . The third edition.
82 pp.
Genre: pamphlet
Source: ESTC **Rec # 12620**

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce. which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe. The seventh edition.
London, printed for William Lane, 1786.
82 pp.
Genre: pamphlet
Source: ESTC **Rec # 9670**

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce, . . . Compiled from the communications, and under the authorities of Mr. Henry Meriton and Mr. John Rogers, . . . The eighth edition.
London, printed for William Lane, 1786.
82 pp.
Genre: reissue; pamphlet; news; non-fiction
Notes: With an additional titlepage, engraved: 'Shipwreck of the Halsewell'. The titlepage is a cancel.
Source: ESTC **Rec # 12640**

The Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman.) Capt. Richard Pierce, which was . . . wrecked at Seacombe in the Isle of Purbeck. . . . on . . . the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton and Mr. John Rogers, . . . The eleventh edition.
82 pp.
Genre: pamphlet
Source: ESTC **Rec # 12630**

A Circumstantial Narrative of the Loss of Halsewell (East-Indiaman.) Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, . . . Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr Henry Meriton and Mr. John Rogers, . . . The fifteenth edition.
London, printed for William Lane, 1786.
82 pp.
Genre: pamphlet

Source: ESTC **Rec # 12650**

A Circumstantial Narrative of the Loss of the Halsewell (East-Indiaman), Capt. Richard Pierce, which was unfortunately wrecked at Seacombe in the Isle of Purbeck, on the coast of Dorsetshire, on the morning of Friday the 6th of January, 1786. Compiled from the communications, and under the authorities of Mr. Henry Meriton, and Mr. John Rogers, the two chief officers who happily escaped the dreadful catastrophe. The twenty-first edition.
London, printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI. (Price one shilling.)
82 pp. ***Genre***: pamphlet
Price: 1s.
Rev: *CR* (Jan. 1786); *MR* (Feb. 1786)
Notes: Engraved title-page <DB>; with an additional t.p., engraved. <ESTC>
Source: ESTC; DB **Rec # 16560**

Francis, the philanthropist: an unfashionable tale. In three volumes. [Mrs Johnson.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
3 vol.
Genre: novel ***Ded***: to Lady Williams-Wynne
Price: 7s. 6d. <ad Perplexities of Love 1787>
Rev: *CR* (Nov. 1785); *MR* (Apr. 1786)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.
Source: ESTC; DB [inspected copy] **Rec # 2930**

The Hermit: or, The unparallel'd sufferings and surprising adventures of Philip Quarll, an Englishman: who was lately discovered upon an uninhabited Island in the South Sea; where he lived above fifty years, without any Human Assistance. Containing I. His Conference with those who found him; to whom he recites the most material Circumstances of his Life; his being born in the Parish of St. Giles, educated by the charity of a Lady, and put Apprentice to a Locksmith. II. His leaving his Master, and being taken up with a notorious House-breaker, who was hanged; his lucky Escape, and going to Sea a Cabin-Boy, marrying a famous Prostitute, enlisting a common Soldier, turning Singing-master, and afterwards marrying three Wives, for which he was tried and condemned at the Old Bailey. III. His being pardoned by the King, turning Merchant, and being shipwrecked on this desolate Island on the Coast of Mexico. With an elegant Frontispiece. A New Edition. [Peter Longueville.]
LONDON: Printed for WILLIAM LANE, Leadenhall-street. M.DCC.LXXXVI.
1 vol. [249]
Genre: fictional biography ***Frnt***: full page engraved frontispiece [Bowring Delin., Angus Sculpt]
Pref: (iii-viii) signed W.L.; followed by poem "On the Hermit's Solitude" (ix-xii) ***Q(t.p.)***: no
ChptDiv: into 3 books ***ChptHd***: summaries ***Pro***: male ***OthrEd***: first published 1727
Notes: Purporting to be by E. Dorrington, but in fact by Peter Longeuville. Sometimes attributed to Alexander Bicknell (d. 1796). <ESTC>; includes plates and map <ESTC>; DB gives "The Hermit; or, The adventures of Philip Quarll."
Source: inspection UA copy; ESTC; DB **Rec # 3510**

Juliana. A novel. By the author of *Francis, the philanthropist.* In three volumes. [Mrs Johnson.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
3 vol.
Genre: novel ***Ded***: to Mrs. Hastings
Price: 7s. 6d. <ad Perplexities of Love 1787>
Rev: *CR* (June 1786); *MR* (Jan. 1787)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.

Source: ESTC; DB [inspected copy] **Rec # 2940**

Juvenile Indiscretions. A novel. In five volumes. By the author of *Anna, or The Welsh heiress*. [*Quotation*.] [Anna Maria Bennett.]
London: Printed for W. Lane, Leadenhall Street. MDCCLXXXVI.
5 vol.
Genre: novel ***Ded***: to Prince William Henry ***Pref***: address to the reviewers ***Q(t.p.)***: yes
Price: 15s. <1786 rev.>; 12s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* 62 (July 1786): 68-69; *MR* 75 (Oct. 1786): 315; *New Lady's Magazine* 1 (1786): 378
Source: DB [inspected BM copy] **Rec # 290**

Lane's Annual Novelist[.] A collection of Moral Tales, Histories, and Adventures. Amusing and Instructive. Selected from the Magazines and other Periodical Publications for the year.
London[,] Printed for W. Lane[,] To be continued Annually[.]
2 vol. [240; 244]
Genre: collection ***Pref***: (i-ii) intended to "rescue from oblivion the deserving but unfathered offspring of literature" ***ChptDiv***: n/a
Price: 5s. sewed <ad The English Hermit 1786>
Rev: *CR* (Jan. 1787); *MR* (Jan. 1787)
Notes: Contains "History of Kitty Wells, a true Story"; "Imperial Clemency, a Moral Tale"; "The Will"; "The Discovery"; etc. . . ."; ad *Perplexities of Love* (1787) has "Lane's Annual Novellist, a Collection of beautiful Pieces from the Magazines, &c . . . with elegant Vignette Titles"; ad *The English Hermit* (1786) notes this as "*a genteel Present for the New Year*" and has title as "Lane's Annual Novelist; A Collection of beautiful Histories, Tales and Adventures, compiled from the Magazines, and other Periodical Publications: Ornamented with an elegant engraved *Title* and *Vignette*"
Source: inspection Augsburg copy; DB **Rec # 10480**

Melwin Dale, a novel, in a series of letters, by a lady. In two volumes.
London, printed for William Lane, 1786.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Mar. 1786); *MR* (Aug. 1786)
Source: letter ZWTU; ESTC; DB **Rec # 10750**

The Merry Companion; or, Feast for the sons of Comus, containing the humourous, ludicrous, droll, laughable, comic, funny, imitative, entertaining, songs, that are sung by the merry and diverting choice spirits. The whole compiled to preserve good humour, and harmony. Sing this songs if you are dull, They'll make you laugh your belly full. By direction of the goddess of mirth and health, the beautiful Vestina. The third edition.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVI.
Genre: collection of songs ***Frnt***: yes
Source: DB [inspection copy] **Rec # 10700**

Reginald du Bray. An historic tale. By a late nobleman.
1 vol.
Genre: novel ***OthrEd***: apparently a new edition of *Reginald de Bray: an historick tale. By a late lord, greatly admired in the literary world* (Dublin: Printed by and for S. Colbert. . . , M DCC LXXIX), which is in turn a reprint of vol. 2 of *The rival friends; or, The noble recluse* (1776) <DB>
Rev: *CR* 62 (Dec. 1786): 469

Source: DB **Rec # 10990**

Theodosius and Arabella; a novel, in a series of letters, by the late Mrs. [Jael-Henrietta] Hampden Pye. In two volumes.
London, printed for William Lane, 1786.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1786); *MR* (Nov. 1786)
Notes: Jael-Henrietta Pye, 1737?-1782.
Source: ESTC; DB **Rec # 4800**

The True-Born Englishman: a satire. By Daniel Defoe. A new edition, corrected.
London, printed for and sold wholesale by William Lane, and by all other booksellers in town and country, 1786.
32 pp.
Genre: pamphlet
Source: ESTC **Rec # 13330**

Warbeck: a pathetic tale. In two volumes. [Francois Thomas Marie de Baculard d'Arnaud; trans. Sophia Lee.]
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVI.
2 vol. [203; 194]
Genre: novel ***Pref***: 9 pp. ***Intro***: 9 pp. ***Q(t.p.)***: no ***ChptDiv***: no ***Pro***: male ***Nar***: 3rd-p. ***Motifs***: historical figures; footnotes; supposed memoir
Plot: "Here history and sentimental romance mingle to the destruction of the former, since Henry VII is Warbeck's rival in love, and it is for love's sake that Warbeck throws away a battle and wrongly confesses that he is an imposter" <Summers GQ 117>
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Nov. 1785); *MR* (Aug. 1786)
Notes: One of the stories from the collection *Nouvelles Historiques* (1774-84); Summers gives date of Lee's translation as 1774.
Source: inspection UA copy; ESTC; DB; Summers *Gothic Quest* 117 **Rec # 90**

The Woman of Quality; or, The history of Lady Adelinda Bellamont, in a series of letters. In two volumes.
London, printed for William Lane, 1786.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Dec. 1785)
Notes: Blakey gives date as 1785.
Source: ESTC; DB **Rec # 11470**

1787

Augusta; or, The female travellers. A novel. In three volumes. [Dr. Andrews.]
London: Printed for William Lane, Leadenhall-Street. MDCCLXXXVII.
3 vol. [231; 214; 210]
Genre: novel; euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Birth of Miss Woodville--Circumstances Attending It") ***Pro***: female ***Nar***: 1st-p. ***Motifs***: childhood engagement; orphaned hero; money difficulties separate hero and heroine; sentimental heroine;

fainting heroine; incompetent guardian; heroine kidnapped
Plot: augustao.nts
Price: 7s. 6d. sewed <rev.>
Rev: *CR* 65 (Mar. 1788): 237; *MR* 78 (June 1788): 530-31
Notes: Attributed by a Minerva Library Catalogue of 1814 to Dr. Andrews; BLC lists MO 1787 publication; Forster gives publication date as 1787 then notes "Lane. 1788"; DB gives 1788.
Source: inspection BL copy; ESTC; DB **Rec # 30**

Blenheim Lodge, a novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1787.
2 vol.
Genre: novel
Price: 5s. sewed <rev.>
Rev: *CR* (Nov. 1787); *MR* (Mar. 1788); *MR* 78 (1788): 249
Source: DB [inspection copy] **Rec # 9460**

Caroline; or, The diversities of fortune. A novel. [Anne Hughes.] [Third edition.]
London, Printed for W. Lane, 1787.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Nov. 1787); *MR* (Dec. 1787)
Source: ESTC; BLC; DB **Rec # 2820**

Edward and Sophia. A novel. In two volumes. By a lady.
[London], Printed for William Lane, Leadenhall-Street, 1787.
2 vol.
Genre: novel
Price: 5s. sewed <ad Baron of Manstow, 1790>
Rev: *CR* 64 (Nov. 1787): 392; *MR* 77 (Dec. 1787): 496; *ER* 11 (1788): 68
Notes: Blakey has "Edward and Sophia. A novel of incident" but did not examine a copy.
Source: ESTC; NUC; BLC; DB **Rec # 13820**

Henrietta of Gerstenfeld; a German story. Volume I. [Volume II published in 1788.] [Adam Beuvius.]
London, printed for William Lane, 1787-1788.
2 vol.
Genre: novel ***Pref***: yes
Price: 2s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* 63 (May 1787): 389-90; *MR* 77 (July 1787): 79; *ER* 11 (1788): 149-150; *New Lady's Magazine* 2 (1787): 320
Notes: Attributed in the preface to C[hristoph] M[artin] Wieland, but in fact is by Adam Beuvius. <ESTC>
Source: ESTC;BLC; DB **Rec # 8480**

Lumley House. A novel. The first attempt of a young lady.
W. Lane: London, [1787?]
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1787); *MR* (Aug. 1787)
Source: BLC; DB **Rec # 10540**

The Minor; or History of George O'Nial, Esq. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1788.
2 vol. [240; 240]
Genre: novel ***Ded***: to A******D****, Esq. ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The temptation")
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (Apr. 1787): "On this day, the first of April, 1787, we peruse a book of 1788"; *MR* (July 1787)
Source: inspection UA copy; DB [inspected copy] **Rec # 8710**

Miscellaneous Poems, by W. Gillum. To which is added A Farce, called *What Will the World Say?* By the same author.
London, W. Lane, 1787.
137 pp.
Genre: poetry; drama
Price: 3s. sewed
Rev: *MR* 77 (1787): 409-10; *CR* 64 (1787): 214*; *GM* 57 (1787): 908
Source: NUC **Rec # 17430**

Olivia; or, Deserted bride. By the author of *Hortensia, The Rambles of Frankly*, and *The Fashionable Friend*. In three volumes. [Elizabeth Bonhote.]
London: Printed for W. Lane, in Leadenhall-Street. MDCCLXXXVII.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Perplexities of Love 1787>
Rev: *CR* 62 (Dec. 1786): 468-469; *MR* 76 (June 1787): 529; *ER* 9 (1787): 342-346; *New Lady's Magazine* 2 (1787): 44
Notes: NUC dates 1786.
Source: NUC; DB [inspected copy] **Rec # 480**

Orlando and Seraphina: a Turkish story. [*Quotation.*] [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* (May 1787); *MR* (June 1787)
Notes: Attributed to Nicholson by Minerva Library Catalogue of 1814.
Source: ESTC; DB [inspection copy] **Rec # 4330**

The Perplexities of Love: a novel.
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXVII.
1 vol. [180]
Genre: novel; oriental tale ***Pref***: (iii-vii) ***ChptDiv***: no ***Pro***: India ***Nar***: 3rd-p.
Price: 2s. 6d. <ad Henrietta of Gerstenfeld, Vol. 2, 1788>
Rev: *MR* (Sept. 1787)
Source: inspection UA copy; DB **Rec # 8800**

The Platonic Guardian; or, The history of an orphan. By a lady. [Mrs. Johnson.]
3 vol.
Genre: novel ***OthrEd***: French translation of 1789 from the second edition
Price: 2s. 6d. <ad Henrietta of Gerstenfeld, Vol. 2, 1788>

Rev: *CR* (Nov. 1787); *MR* (Mar. 1788)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Johnson.
Source: DB **Rec # 2950**

The Pleasing Songster; or, Festive companion: containing a choice and approved collection of songs, that are now held in esteem; the whole calculated for the entertainment of the social mind containing the newest and most agreeable collection ever presented to the public. With this book and a chearful glass, The merry moments we will pass.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVII.
1 vol.
Genre: collection of songs ***Frnt:*** yes
Price: 6d. sewed
Source: DB [inspection copy] **Rec # 10910**

Rosa de Montmorien. A novel. By Miss Ann Hilditch. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel
Price: 6s. sewed <ad Georgina 1796>
Rev: *CR* (Dec. 1787); *MR* (Aug. 1788)
Notes: Ann Hilditch, after Howell.
Source: ESTC; DB [inspection copy] **Rec # 2750**

The School of Virtue. A novel, on a new plan, inscribed to Her Majesty, by a gentleman of the Temple. [*Quotation.*] In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXVII.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 5s. sewed <rev.>
Rev: *CR* 64 (Dec. 1787): 480; *MR* 78 (Mar. 1788): 249-50
Source: ESTC; NUC; DB [inspection copy] **Rec # 11090**

The Village of Martindale: a novel. In two volumes. [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXVII.
2 vol.
Genre: novel ***Ded***: to the Duchess of Portland
Price: 5s. sewed <ad Perplexities of Love 1787>
Rev: *CR* 63 (May 1787): 390; *MR* 76 (1787): 528; *ER* 10 (1787): 310-11
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson.
Source: DB **Rec # 4340**

1788

Alfred and Cassandra. A romantic tale. By the author of *The School of Virtue.*
2 vol.
Genre: novel
Price: 5s. <rev.>
Rev: *CR* 66 (Dec. 1788) (Appendix): 577; *ER* 13 (1789): 67
Source: DB **Rec # 9270**

Beatrice; or, The inconstant. A tragic novel.
London, printed for William Lane, 1788.

2 vol.
Genre: novel
Price: 5s. sewed <rev.>
Rev: *CR* 66 (Dec. 1788): Appendix 577; *MR* n.s. 2 (Aug. 1790): 463; *ER* 13 (1789): 66; *Ana. R* 4 (1789): 76
Source: ESTC; DB **Rec # 10620**

Catherine; or, The wood of Llewellyn. A descriptive tale. By the author of *The Village of Martindale* and *Orlando and Seraphina*. [Mr. Nicholson.]
2 vol.
Genre: novel ***Frnt***: yes
Price: 7s. 6d. sewed <rev.>; 5s. sewed <ad Augusta 1787>
Rev: *CR* 65 (Jan. 1788): 75; *MR* 78 (June 1788): 530; *ER* 12 (1788): 76
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson.
Source: DB **Rec # 4350**

Eliza Cleland, a novel. [*Quotation*.] In three volumes.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 7s. 6d. sewed <rev.>
Rev: *CR* 65 (June 1788): 486; *MR* 81 (Aug. 1789): 183; *ER* 12 (1788): 72-73
Source: DB [inspected copy] **Rec # 9810**

Fairy Tales, selected from the best authors.
London, Printed for W. Lane, 1788.
2 vol.
Genre: collection of fairy tales
Price: 5s. sewed; 6s. boards <DB>
Rev: *CR* 65 (Feb. 1788): 157; *MR* 78 (June 1788): 531; *ER* 14 (1789): 471
Notes: Illustrated.
Source: NUC; DB **Rec # 9900**

Frederic; or, The libertine. Including memoirs of the family of Montague. By Mr. Potter.
2 vol.
Genre: novel
Rev: *CR* (July 1788); *MR* (Sept. 1790)
Source: DB **Rec # 4790**

Henrietta of Gerstenfeld; a German story. Volume II. [Adam Beuvius.]
London: Printed for William Lane, Leadenhall-Street, M DCC LXXXVIII. 1787-88. [Volume I published in 1787.]
2 vol. [232; 292]
Genre: novel; translation
Price: 2s. 6d sewed <rev.>
Rev: *Ana. R* 1 (1788): 209; *MR* 80 (Feb. 1789): 168-169
Notes: A translation of *Henriette, order der Husarenraub* (Berlin 1779); attributed in the preface to C. M. Wieland, but in fact is by Adam Beuvius. <ESTC>
Source: inspection UA copy; ESTC; DB **Rec # 10070**

Henry and Isabella; or, A traite through life. By the author of *Caroline, or The diversities of fortune*. In four volumes. [Anne Hughes.]

London: Printed for William Lane, Leadenhall-Street. 1788.
4 vol.
Genre: novel
Rev: *CR* (June 1788); *MR* (May 1789)
Source: ESTC; DB [inspected copy] **Rec # 2830**

The Inquisitor; or, Invisible rambler. [Susanna Rowson.]
3 vol.
Genre: novel ***OthrEd***: Second American edition (Philadelphia 1794)
Price: 7s. 6d. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Source: OP **Rec # 16510**

James Wallace, a novel, by the author of *Mount-Henneth, Barham-Downs*, and *The Fair Syrian*. In three volumes. [Robert Bage.]
London: Printed for W. Lane, Leadenhall-Street. 1788.
3 vol.
Genre: novel
Price: 9s. sewed <rev.>
Rev: *CR* 67 (Jan. 1789): 76-77; *MR* (June 1789): 499-502; *Ana. R* 4 (1789): 76
Source: ESTC; BLC; DB **Rec # 8040**

Maria Cecilia; or, The life and adventures of the daughter of Achmet III, Emperor of the Turks. From the French. [Joseph Marquis de Bois-Robert La Vallee.]
2 vol.
Genre: novel
Rev: *CR* (Dec. 1788); *MR* (Dec. 1789)
Notes: Probably a translation of Joseph La Vallée's *Cécile, fille d'Achmet III Empereur des Turcs*.
Source: DB **Rec # 3420**

Melissa and Marcia; or The sisters: A novel. [*Quotation*.] In two volumes. [Elizabeth Hervey.]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
2 vol. [294; 320]
Genre: novel; dystopic wedlock ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: headings (e.g. "A Country Scene") ***OthrEd***: Second edition 1796 ***Pro***: female; sisters ***Nar***: 3rd-p.
Settings: London; English countryside; France ***Motifs***: jealous husband; second marriage; dual heroines; death of heroine
Plot: The story of two sisters. One marries a lord but has an affair, leaves her husband and child, and dies penitent. Her husband divorces her but treats her with relative decency. The other sister is more sensible. She marries without loving the man and is not very happy in her marriage. Her husband is extremely jealous and keeps her hidden away, reading her mail, etc. When he dies, she marries a man who has long loved her.
Rev: *CR* (June 1788); *MR* (Feb. 1789)
Notes: Elizabeth Hervey, formerly Beckford.
Source: inspection UA copy; DB [inspection copy] **Rec # 2410**

The New Sylph, or, Guardian angel. A story. [*Quotation*.] [*Ornament*.]
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
1 vol.
Genre: novel ***Q(t.p.)***: yes
Rev: *CR* (June 1788); *MR* (Dec. 1788)
Source: DB [inspected copy] **Rec # 10880**

The Palace of Enchantment, or, Entertaining and instructive fairy tales: containing Fortunio | Perfect love | Princess Rosetta | White mouse | Princess Vereneta | Florio and Florello | Golden bough | Queen & country girl | Wonderful wand | King and fairy ring | Princess Fair Star, | and Prince Chery [*sic*]. Illustrated with elegant and pleasing cuts.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXVIII.
1 vol. [282]
Genre: collection of fairy tales ***Frnt***: by Angus after Dodd, and two other cuts
Notes: Some of the stories appear to be taken from the Countess D'Aulnoy's *Tales of the fairies*. <DB>
Source: NUC; DB [inspected copy] **Rec # 10870**

The Parental Monitor. [*Quotation*.] In two volumes. By Mrs. [Elizabeth] Bonhote, of Bungay, Suffolk.
London: Printed for William Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
Genre: non-fiction; essays ***Frnt***: yes ***S.L.***: 12 pp. ***Intr***: yes ***Q(t.p.)***: Young ***OthrEd***: Dublin (Messrs. Wogan, etc. 1788) (also [1796?] (date on t. p. effaced); first American, from third London edition (Boston: Printed and published 47, Marlbor'-Street, corner of Franklin-Street [ca 1823])
Price: 5s. sewed
Rev: *CR* (Feb. 1788); *MR* (Aug. 1788)
Notes: Plates. Quotes from Young, Goldsmith, Addison, Thomson, Dr. Cotton, Lyttelton, "E. B." <IG>
Source: letter NcU, State Library Victoria; ESTC; NUC; BLC; DB [by inspection] **Rec # 490**

The Pleasing Companion.
London: Printed for W. Lane, Leadenhall-street. MLCCLXXVIII.
1 vol. [288]
Genre: collection
Source: NUC **Rec # 9080**

Powis Castle, or Anecdotes of an antient family. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1788.
Genre: novel
Rev: *CR* (June 1788); *MR* (Aug. 1789)
Source: DB [by inspection] **Rec # 10950**

The Pupil of Adversity. An oriental tale.
2 vol.
Genre: novel
Rev: *CR* (Nov. 1788); *MR* (Dec. 1789)
Source: DB **Rec # 10960**

The Ramble of Philo, and his Man Sturdy. In two volumes. [Captain Nixon.]
London, Printed for W. Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
Genre: novel
Rev: *CR* (Nov. 1788); *MR* (Aug. 1789)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Captain Nixon.
Source: BLC; DB [by inspection] **Rec # 4370**

The Reflector. A selection of essays on various subjects of common life. From original papers. Illustrated with entertaining anecdotes. [*Two quotations.*]
London, Printed for W. Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
***Genre*: collection of essays**
***Price*: 5s. sewed**
***Rev*: *CR* (Feb. 1790); *MR* (June 1789)**
Source: DB [by inspection] Rec # 10980

Saint Julian's Abbey. A novel. In a series of letters. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXVIII.
2 vol.
***Genre*: epistolary novel**
***Price*: 5s. sewed <ad Fate of Velina de Guidova 1790>**
***Rev*: *CR* 66 (Sept. 1788): 255 (same edn?) <Forster>; *MR* n.s. 4 (Jan. 1791): 9; *ER* 12 (1788): 151**
Source: DB [inspected copy] Rec # 16480

Sydney Place; or, The bracelet.
2 vol.
***Genre*: novel**
***Price*: 5s. sewed <rev.>**
***Rev*: *CR* 65 (Mar. 1788): 236-37; *MR* 79 (Nov. 1788): 466**
Notes: DB has "Sidney."
Source: DB Rec # 11140

Tales, Entertaining and Sympathetic, inscribed to the heart.
2 vol.
***Genre*: collection of tales**
***Price*: 5s. sewed <rev.>**
***Rev*: *CR* 66 (Sept 1788): 255; *MR* n.s. 1 (Mar. 1790): 331**
Source: DB Rec # 11250

The Victim of Deception.
2 vol.
***Genre*: novel**
***Price*: 5s. sewed <*MR* 1788>**
***Rev*: *MR* 79 (Aug. 1788): 172**
Source: DB Rec # 11450

1789

The Bastile; or, History of Charles Townly, a man of the world. In four volumes.
London: Printed for William Lane, Leadenhall-Street. 1789.
4 vol.
***Genre*: novel**
***Rev*: *CR* (June 1789)**
Notes: ESTC gives Charles Townly as author which is unlikely.
Source: ESTC; DB Rec # 10610

Calista. A novel. By Mrs. Johnson, author of *Retribution, Gamsters, &c.* [Anna Maria MacKenzie.]
2 vol.
***Genre*: novel**

Price: 5s. sewed <ad Monmouth 1790>; 6s. sewed <ad Martin & Mansfeldt 1802>
Rev: *CR* 68 (Oct. 1789): 327; *Ana. R.* 5 (1789): 98
Notes: Anna Maria MacKenzie, also Johnson, also Cox, also Wight.
Source: DB **Rec # 3630**

The Comic Songster, or Laughing companion: a collection of humourous, droll, laughable, ludicrous, funny, comic, imitative, entertaining, songs, compiled to raise mirth, being a genuine collection of such as are sung at the Bucks, Masons, Albions, True Britons, Sons of Thespis, Beef Steak Clubs, True Blues, Sons of Comus, Anacreontics, Theatrical Geniusses. By their sons of humour Moody, Edwin, Wilson, Parsons, Quick, Bannister, &c. Many of which are originals, and never before published. The whole compiled to promote harmony and good fellowship, to enliven the heart, and raise a laugh. [Quotation.] The fourth edition.
London: Printed for W. Lane, Leadenhall-Street. M DCC LXXXIX.
1 vol.
Genre: collection of songs *Frnt:* yes *Q(t.p.)*: yes
Price: 1s. sewed
Source: DB [inspection copy] **Rec # 9570**

Commercial Reasons for the Non-abolition of the Slave-Trade in the West Indian Islands. By a planter and merchant, of many years residence in the West Indies. [Third edition.]
London, for W. Lane; sold by Crane, Gore, Eyres, Hodson, and Fletcher. Liverpool. 1789.
20 pp.
Genre: political pamphlet
Price: 6d.
Rev: *MR* (May 1789)
Notes: Blakey records this as a first edition, but did not inspect a copy.
Source: NUC; DB **Rec # 9580**

The Countess of Hennebon. An historical novel. By the author of *The Priory of St. Bernard.* [Mrs. Harley.]
3 vol.
Genre: novel
Price: 7s. 6d. <*CR* 1789>
Rev: *CR* 68 (Nov. 1789): 408-409
Source: DB **Rec # 2190**

Darnley Vale; or Emilia Fitzroy. A novel. By Mrs. [Elizabeth] Bonhote. Author of *The Parental Monitor, &c.*
London, printed for William Lane, 1789.
3 vol.
Genre: novel
Price: 7s. 6d sewed <rev.>
Rev: *CR* 68 (Nov. 1789): 407; *MR* n.s. 1 (Feb. 1790): 223-224
Source: ESTC; NUC; DB **Rec # 520**

The Duke of Exeter: an historical romance. In three volumes.
London: Printed for W. Lane, Leadenhall-Street. MDCCLXXXIX.
Genre: novel
Price: 7s. 6d. <*CR* 1789>
Rev: *CR* 67 (June 1789): 476
Source: DB [inspected copy] **Rec # 9770**

Family Sketches; or, The history of Henry Dinmore.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *MR* n.s. 1 (Apr. 1790): 449; *AR* 4 (1789): 224
Source: DB **Rec # 9930**

The Follies of St. James's Street. [*Quotation.*] In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXIX.
2 vol.
Genre: novel ***Ded***: to the Duchess Dowager of Ancaster ***Q(t.p.)***: yes
Rev: *CR* (June 1789): Appendix; *MR* (Jan. 1791)
Source: ESTC; DB [inspected copy] **Rec # 9960**

Fortesque; or, The soldier's reward: a characteristic novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M, DCC, LXXXIX
2 vol.
Genre: novel ***Ded***: advertised as dedicated to Lord Heathfield of Gibraltar
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (May 1789)
Source: DB **Rec # 9990**

The Ill Effects of a Rash Vow; a novel, in a series of letters. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M.DCC.LXXXIX.
2 vol.
Genre: epistolary novel
Rev: *CR* (Feb. 1789); *MR* (Dec 1789)
Source: ESTC; DB **Rec # 10170**

Jovial Songster; or, Sailor's Delight. [Fourth edition.]
W. Lane, 1789.
Genre: collection of songs
Source: U Oxford **Rec # 14030**

Juliet; or, The cottager. In a series of letters. By a lady.
2 vol.
Genre: epistolary novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Mar. 1789); *MR* (Jan. 1791)
Source: DB **Rec # 10260**

Louis and Nina; or, An excursion to Yverdun. [Jean Claude Gorgy.]
Printed for W. Lane, 1789.
2 vol.
Genre: novel
Rev: *CR* (Sept. 1789); *MR* (Jan. 1790)
Source: NUC; DB **Rec # 1940**

Louisa Forrester; or, Characters drawn from real life. In three volumes.
London: Printed for W. Lane, Leadenhall-Street. M.DCC.LXXXIX.
3 vol.
Genre: novel ***Ded***: to Lady Middleton, of Middleton

Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Jan. 1789); *MR* (Sept. 1790)
Notes: Attributed by a Minerva Library Catalogue of 1814 to "the lady of the Bishop of L--."
Source: NUC; DB [by inspection] **Rec # 10530**

The Man of Failing: a tale, in two volumes.
London: Printed for William Lane, Leadenhall Street. MDCCLXXXIX.
2 vol.
Genre: novel
Rev: *CR* (Mar. 1789); *MR* (Sept. 1790)
Notes: In part, a parody of Henry Mackenzie's *The Man of Feeling*. <NUC>
Source: ESTC; NUC; DB **Rec # 10550**

Mount Pelham. A novel. In two volumes. By the author of *Rosa de Monmorien*. [Ann Howell.]
London, Printed for William Lane, [1789].
2 vol.
Genre: novel
Price: 6s. sewed <ad Georgina 1796>
Rev: *CR* (Dec. 1788): Appendix; *MR* (Jan. 1790)
Notes: Ann Howell, formerly Hilditch.
Source: ESTC; DB **Rec # 2760**

The Musical Miscellany: or, Songster's companion. Being a collection of new humourous songs, duets, catches, glees, &c. sung at the theatres and public gardens in London. With a variety of new songs, written on purpose for this work, and adapted to familiar tunes.
London: Printed for W. Lane, Leadon-Hall [*sic*] Street. M.DCC.LXXXIX.
Genre: collection of songs *Frnt*: by D. Lizary, published by Wm. Thompson, No. Shields, 1788
OthrEd: apparently an adaptation of an earlier edition of *The musical miscellany; or, Songster's companion Being a. collection of all the new songs, cantatas, glees; &c. sung at the theatres, public gardens ,. &c and all the favourite songs from the new operas* (Newcastle: Printed by W. Thompson M,DCC,XC)
Source: DB [by inspection] **Rec # 10780**

Persian Tales; or, The thousand and one days. Translated from the last Paris edition, and enriched with elegant and superb titles. [Compiled by François Pétis de la Croix and Alain René Sage]
London, Printed for W. Lane, M.DCC. LXXXIX.
2 vol.
Genre: collection of tales *Front*: yes *OthrEd*: Lane 1800
Notes: Translated by Ambrose Phillips.
Source: NUC; DB **Rec # 11020**

Priory of St. Bernard; an old English tale, in two volumes; being the first literary production of a young lady. [Martha Harley.]
London: Printed for William Lane, Leadenhall-Street. [1789.]
2 vol.
Genre: novel *OthrEd*: a reissue, in two volumes, of *St Bernard's Priory An old English tale; being the first literary production of a young lady* (Printed for the authoress, and sold at Swift's Circulating Library, Charles-Street, St James's Square, 1786)
Rev: *CR* (Sept. 1790, July 1798)
Notes: ESTC gives author as Mrs. M. Hugell.
Source: ESTC; DB [by inspection] **Rec # 2200**

Rosenberg, A legendary tale. By a lady. In two volumes. [Ann Howell.]
London: Printed for W. Lane, Leadenhall-Street. 1789.
2 vol.
Genre**:** novel
Price**:** 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev**:** *CR* (Nov. 1789)
Notes: Attributed by a Minerva Press Library Catalogue of 1814 to Mrs. Howell (formerly Hilditch).
Source: NUC; DB **Rec # 2770**

The Shipwreck; or, Paul and Mary. An Indian tale. [Jacque Henri Bernardin de St. Pierre.]
London: W. Lane, 1789.
2 vol.
Genre**:** novel
Price**:** 5s. sewed <ad Fate of Velina de Guidova 1790>
Source: BLC; DB Sup **Rec # 8440**

The Solitary Castle, a romance of the eighteenth century. By the author of *The Village of Martindale*. [*Quotation.*] In two volumes. [Mr. Nicholson.]
London: Printed for W. Lane, Leadenhall-street. M.DCC.LXXXIX.
2 vol.
Genre**:** novel ***Q(t.p.)*****:** yes
Price**:** 5s. sewed <*MR* 1790>
Rev**:** *MR* n.s. 1 (Apr. 1790): 449
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Nicholson; Tompkins notes that this work is illustrated (13).
Source: DB [by inspection] **Rec # 4360**

Travels Through the Interior Parts of America. In a series of letters. By an officer. [*Quotation.*] [Thomas Anburey.]
London: Printed for William Lane, Leadenhall-Street. M DCC LXXXIX.
2 vol. [467; 558]
Genre**:** travel literature; epistolary ***Frnt*****:** yes; map by T. Conder, and seven other plates, two signed by Barlow ***S.L.*****:** 19 pages; a very impressive list, subscribers include Duke of York, Prince William Henry, Duke of Gloucester, Duke of Cumberland ***Ded*****:** (i-iv) to the Earl of Harrington, signed Thomas Anburey ***Q(t.p.)*****:** untrans. Greek (Demosth. Olynth.) ***Motifs*****:** description and travel (America); American history: American revolution; personal narratives; Burgoyne's Invasion; Canada (description and travel)
Price**:** 14s. boards
Rev**:** *CR* (Aug. 1789); *MR* (July 1789)
Notes: MdBJ letter notes 8 leaves of plates, some folded; ill., map.
Source: inspection UA copy; letters MdBJ, CaOTU; ESTC; DB [inspection BM copy] **Rec # 10**

1790

Adeline; or, The orphan. A novel. [*Quotation.*] In three volumes. [Heighway Osborne.]
London: Printed for W. Lane, Leadenhall-street. M DCC XC.
3 vol.
Genre**:** novel ***Pref*****:** an address to the reviewers <DB> ***Q(t.p.)*****:** yes
Price**:** 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Notes: Attribution through titlepage reference in *Frederic and Louisa* (1792)
Source: ESTC; NUC; DB [inspected copy] **Rec # 9220**

Arulia; or, The victim of sensibility. A novel. By a young lady. In two volumes.
London, printed for William Lane, 1790.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* 69 (Mar. 1790): 357
Source: ESTC; DB **Rec # 9320**

The Baron of Manstow. A novel. From the German. In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XC.
2 vol. [236; 166]
Genre: novel
Price: 6s. <rev.>
Rev: *CR* n.s. 1 (Mar. 1791): 350-51; *ER* 18 (1791): 232-33
Source: ESTC; DB [inspected copy] **Rec # 10600**

Blansay. A tale of incidents in life. From the French. By the author of *Victorina, Louis and Nina, &c.* [Jean Claude Gorgy.]
London, W. Lane, 1790.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Mar. 1790)
Notes: A translation of *Blançay*.
Source: DB **Rec # 1950**

The British Knight Errant. A tale of chivalry.
2 vol.
Genre: novel
Source: DB **Rec # 9480**

The Buck's Pocket Companion; or, The merry fellow: a choice collection of songs, with a new selection of toasts and sentiments. A new edition.
London, printed for William Lane, Minerva Press, [1790?].
1 vol. [176]
Genre: collection of songs ***Frnt***: yes
Notes: Date is a guess: "In 1790, or perhaps early in 1791, Lane either moved the old press to the Minerva premises and added to it, or he set up new machinery there." <Blakey 40>
Source: ESTC **Rec # 12830**

Charles Altman; or The son of nature. From the German. In two volumes.
2 vol. [472]
Genre: novel
Price: 6s. <DB>; 5s. sewed <*Ana. R.* 1790>
Rev: *Ana. R.* 7 (1790): 462
Source: Forster; DB Sup [Adv 1791] **Rec # 15530**

Charles Henley; or, The fugitive restored. [Sarah Green.]
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>

Rev: *CR* 70 (Aug. 1790): 219; *MR* n.s. 4 (Jan. 1791): 92
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. [Sarah?] Green.
Source: DB **Rec # 2000**

The Curious Adventures of a Little White Mouse; or, A bad boy changed, in a very comical manner, into a good boy.
London, printed for W. Lane, at the Minerva, [1790?].
1 vol. [95]
Genre: short fiction; children
Notes: Ill.; previously published as *Comical Adventures of a Little White Mouse*.
Source: ESTC **Rec # 13120**

Dangers of Coquetry. A novel. In two volumes. [Amelia Opie.]
London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: novel
Price: 5s. <*ER* 1791>
Rev: *ER* 17 (1791): 234-35; *CR* (Sept. 1790)
Source: BLC; DB; Forster **Rec # 4380**

Delia, a pathetic and interesting tale. [*Quotation*.] In four volumes. [Miss Pilkington.]
London, Printed for William Lane, Leadenhall Street. 1790.
4 vol. [1094 <Forster>]
Genre: novel ***Q(t.p.)***: yes
Price: 10s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Jan. 1790); *Ana. R.* 5 (1789): 580; *ER* 16 (1790): 152
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>; sometimes attributed to Mary Pilkington, but FC disagrees; ESTC mentions that this work has been attributed also (erroneously) to Frances Moore Brooke.
Source: ESTC; DB [inspected copy] **Rec # 4680**

Edmund; or, The child of the castle. A novel.
2 vol.
Genre: novel
Price: 5s. <rev.>
Rev: *CR* 70 (Oct. 1790): 454; *ER* 17 (1791): 235
Source: DB **Rec # 9790**

Ellen Woodley. A novel, in two volumes. By Mrs. [Elizabeth] Bonhote, author of *Parental Monitor. Olivia; or, Deserted Bride.* and *D'Arnley* [*sic*] *Vale; or, Emilia Fitzroy*.
London: Printed for William Lane, Leadenhall-Street, MDCCXC.
2 vol. [192; 192]
Genre: novel; sentimental; didactic; euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
OthrEd: French translation: *Hélène Woudlei, Traduit de l'Anglais de Milady Bonhot* (A Paris, Chez Deterville libraire, rue du Battoir N° 16 /Pan IV de la Republique 1793) ***Pro***: female ***Nar***: 3rd-p. ***Settings***: England, rural ***Motifs***: education; tainted fortune from India; sentimental hero; working heroine; lovers kept apart because of class/money differences; sentimental deathbed scene; filial devotion; hidden treasure
Plot: Ellen, the daughter of a poor benevolent widowed clergyman, falls in love and eventually marries the son of a wealthy family, whose fortune has been garnered through "rapine, cruelty, and injustice" in the East Indies. The hero, who begins as a spoiled fop with a distinct taste for cruelty, is reformed by contact with the Woodleys. Although Edwin's parents separate the young

couple, they meet again when, after the death of her father, Ellen is forced to find work in London. Edwin's father is ruined when it is discovered that he has defrauded the East India Co. The couple marry, are poor but happy, and have many children, one of whom discovers a fortune secreted by an Indian gentleman in a chest.
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* 69 (Oct. 1790): 592; *MR* n.s. 2 (July 1790): 351
Notes: Both volumes are labelled "Volume II" on the title-pages.
Source: inspection UA copy; ESTC; NUC; DB **Rec # 530**

Eloisa de Clairville. An historical novel, written during the reign of Philip Augustus, King of France. In two volumes.
London, printed for William Lane, 1790.
2 vol.
Genre: novel; historical
Price: 5s. <rev.>
Rev: *CR* 70 (Oct. 1790): 454; *ER* 17 (May 1791): 389-90
Source: ESTC; NUC; DB **Rec # 9840**

The Fair Cambrians. A novel.
London, printed for William Lane, 1790.
3 vol.
Genre: novel
Price: 9s. <rev.>
Rev: *CR* 69 (June 1790): 468; *ER* 16 (1790): 468
Source: ESTC; NUC; DB **Rec # 9880**

The Fate of Velina de Guidova. A novel. In three volumes. [Mary Ann Radcliffe.]
London: Printed for W. Lane, Leadenhall-Street. M.DCC.XC.
3 vol. [213; 207; 171]
Genre: epistolary novel; euphoric courtship after heroine's unhappy first marriage ***Q(t.p.)***: unattributed; untrans. ***Pro***: male ***Settings***: Spain, Geneva ***Motifs***: imprisonment; filial obedience; forced marriage; duel; second marriage by heroine; jealous husband; intended suicide of hero
Plot: Different correspondents. Henrique and Velina love each other but his family does not approve. Many sighs and moans and midnight letters to friends. Velina, whose distresses put her near death several times, marries a man who doubts her chastity and imprisons her. When her husband sees Henrique during a final pre-suicide visit, he becomes enraged. Fortunately, he is killed by another man, leaving Velina and Henrique to marry after observing a year's mourning.
Price: 9s. <*CR*>
Rev: *CR* 70 (July 1790): 96
Notes: Attributed by Minerva Library Catalogues of 1802 and 1814 to Mrs. Radcliffe, but usually attributed to Mary Ann Radcliffe (c.1746-after 1810), author of *Manfrone; or, The one-handed monk* (1809); FC questions this attribution. Vol. 3 has an advertisement in which Lane offers "a sum from five guineas to one hundred" for "Manuscripts of merit."
Source: inspection Corvey microfiche; BLC; DB **Rec # 4840**

The Grave, a poem. By Robert Blair. To which is now added Gray's celebrated Elegy, written in a country church-yard. A new edition.
London, printed for William Lane, at the Minerva Press, [1790?].
30 pp.
Genre: poetry ***OthrEd.***: originally published 1743 by M. Cooper
Source: ESTC **Rec # 12990**

The History of Charles Mandeville. In two volumes. A sequel to *Lady Julia*, by Mrs. [Frances] Brooke.
London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
***Genre*: novel**
***Price*: 5s. <*CR*>**
***Rev*: *CR* 69 (Apr. 1790): 476**
Notes: A sequel to *History of Lady Julia Mandeville* (1763).
Source: DB [inspected copy] **Rec # 700**

Laura; or, Original letters. In two volumes. A sequel to the Eloisa of J. J. Rousseau. From the French.
London: Printed for W. Lane, Leadenhall-Street. MDCCXC.
2 vol.
***Genre*:** epistolary novel
***Rev*:** *CR* (Aug. 1790)
Source: BLC; DB [inspected copy] **Rec # 8370**

Laurentia. A novel. In two volumes. ["Sabina".]
London, printed for William Lane, at the Minerva, 1790.
2 vol.
***Genre*:** novel ***Pref*:** Signed "Sabina"
***Price*:** 6s. <DB Sup>
Source: ESTC; DB Sup [Adv 1791] **Rec # 13050**

The Life and Adventures of Robinson Crusoe, of York, mariner . . . Written by himself. Enriched with elegant plates descriptive of the subject. In two volumes. [Daniel Defoe.]
London, Printed for W. Lane, 1790.
2 vol.
***Genre*:** novel ***Frnt*:** yes ***OthrEd.*:** *Robinson Crusoe* first published 1719
***Price*:** 5s. sewed ("a new edition with most superb engravings") <ad Baron of Manstow 1790>
Notes: Plates.
Source: letter NcU **Rec # 11910**

Memoirs and Opinions of Mr. Blenfield. By the author of *Tales of Sympathy*.
London: Printed for W. Lane, Leadenhall Street. M DCC XC.
2 vol.
***Genre*:** novel
***Price*:** 5s. sewed <ad Fate of Velina de Guidova 1790>
***Rev*:** *CR* (May 1790)
Notes: Advertisement in *Fate of Velina de Guidova* (1790) gives "Memoirs of Mr. Benfield."
Source: DB **Rec # 10710**

Miscellaneous Poems, by a young lady; dedicated (by permission) to Richard Brinsley Sheridan, Esq.
London, printed for the author, by William Lane, 1790.
40 pp.
***Genre*:** poetry ***Ded*:** To Richard Sheridan, Esq.
Source: ESTC **Rec # 12890**

Monmouth: A Tale, Founded on Historic Facts. Inscribed to his Grace the Duke of Buccleugh. By Anna Maria Johnson, author of *Calista, A Novel, &c.*

London: Printed for W. Lane, Leadenhall Street. MDCCXC.
3 vol. [216; 204; 176]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no (marked by break and line)
Price: 9s. sewed <ad Fate of Velina de Guidova 1790>; 10s. 6d. sewed <ad Martin & Mansfeldt 1802>
Notes: Anna Maria Mackenzie, formerly Johnson, formerly Cox, formerly Wight.
Source: inspection Augsburg copy; NUC; DB **Rec # 3640**

Moral Drama's [*sic*] Intended for Private Representations. By Mrs. [Anne] Hughes. Author of *Poems* printed by Dodsley, 1784; of *Caroline, or The diversities of fortune*; and of *Henry and Isabella*, novels.
London: Printed for William Lane, Leadenhall-Street. 1790.
1 vol. [244]
Genre: collection of plays ***Q(t.p.)***: yes
Price: 3s. sewed <DB>
Rev: *CR* (May 1790); *MR* (Apr. 1791)
Notes: Includes three tragedies: *Cordelia*, *Constantia*, and *Aspacia*.
Source: ESTC; DB [inspected copy] **Rec # 2840**

The Parental Monitor. By Mrs. [Elizabeth] Bonhote. A new edition, revised and corrected by the author.
2 vol.
Genre: didactic ***Frnt.***: yes
Price: 6s. sewed <ad Augusta 1787>; 5s. sewed ("Printed on a new letter cast on purpose. . . . Two elegant frontispieces") <*Star*, 1790>
Rev: *The Star* (Feb. 5, 1790)
Source: DB **Rec # 500**

The Parental Monitor. In two volumes. The second edition corrected. By Mrs. [Elizabeth] Bonhote.
London, printed for William Lane, 1790.
2 vol.
Genre: didactic
Notes: Plates.
Source: ESTC; BLC **Rec # 16610**

Radzivil, a romance. Translated [by Mary Ann Radcliffe] from the Russ of the celebrated M. Wocklow. In three volumes.
London: Printed for W. Lane, Leadenhall Street. M DCC XC.
3 vol.
Genre: novel
Price: 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Jan. 1790)
Notes: G.F. Singer, *The Epistolary Novel*, p. 127, says that this has been assigned to Mrs. [Ann] Radcliffe, but does not say on what grounds. Blakey notes that it is attributed by a Minerva Library Catalogue of 1814 to Mrs. Ann Radcliffe, but believes it likely Mary Ann Radcliffe, author of *Manfroné* (1809); FC notes the novel was not listed as hers until 1802 and doubts the attribution.
Source: DB [inspected copy] **Rec # 4850**

Sempronia. A tale to the heart. In a series of letters.
3 vol.

Genre: epistolary novel
Price: 9s. sewed <rev.>
Rev: *CR* 70 (Dec. 1790): 698-99; *MR* n.s. 4 (Mar. 1791): 343
Source: DB **Rec # 11100**

The Sprightly Jester; or, Coffee-house companion: a collection of smart jests for the wits of all classes.
London, printed for William Lane, [1790?].
1 vol. [192]
Genre: collection of jests
Source: ESTC **Rec # 12750**

Tables, exhibiting in one view, the manner in which the peers voted at the late election, 24th of July, 1790.
Genre: political pamphlet
Price: 1s.
Rev: *CR* (Sept. 1790)
Source: DB **Rec # 11240**

Travels from the Cape of Good Hope, into the interior parts of Africa, including many interesting anecdotes. With elegant plates, descriptive of the country and inhabitants: inscribed by permission to His Grace the Duke of Montague. Translated from the French of Monsieur [Francois] Vaillant [by Mrs. Elizabeth Helme]. In two volumes.
London: Printed for William Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: travel literature *Frnt*: by Barlow after Collings *Ded*: To His Grace the Duke of Montague
Price: 12s. boards <DB>
Rev: *CR* (July 1790); *MR* (Sept. 1790)
Notes: Includes eleven plates in addition to the frontispiece: five signed by Barlow, adapted from those in the French original; some plates folded. <State Library of Victoria>
Source: letters TxU, State Library of Victoria; ESTC; DB [inspected copy] **Rec # 2320**

A Trip to Weymouth. A novel. In two volumes.
London: Printed for W. Lane, Leadenhall-Street. 1790.
2 vol.
Genre: novel
Price: 6s. <*CR*>
Rev: *CR* n.s. 3 (Oct. 1791): 235
Notes: Forster dates as 1791.
Source: DB [inspected copy] **Rec # 11350**

Valentine. A novel. [*Quotation.*] In two volumes.
London: Printed for W. Lane, Leadenhall-Street. M DCC XC.
2 vol.
Genre: novel *Q(t.p.)*: yes
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* 69 (Apr. 1790): 477
Notes: Ornament following preface.
Source: DB [inspected copy] **Rec # 11400**

Victorina. An interesting and incidental tale. By the author of *Blansay, Louis and Nina, &c.* [i.e.,

Jean Claude Gorgy.] Translated from the French.
London: W. Lane, 1790.
2 vol.
***Genre*:** novel
***Rev*:** *CR* (June 1790)
Notes: Translation of *Victorine*.
Source: DB **Rec # 1960**

Wits Museum; or, The new London jester; a collection of the choice spirits of the present age. A new edition.
London. W. Lane [1790?].
1 vol. [216]
***Genre*:** collection of jests ***Frnt*:** yes
Notes: Title vignette.
Source: NUC **Rec # 17110**

The Wreath of Friendship; or, A return from India. A novel, in a series of letters. In three volumes.
London, printed for William Lane, 1790.
3 vol.
***Genre*:** epistolary novel
***Price*:** 7s. 6d. sewed <ad Fate of Velina de Guidova 1790>
Source: ESTC; DB Sup [Adv 1790] **Rec # 12940**

1791

Benedicta. A novel. [*Two quotations.*] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall Street. M.DCC.XLI [for M.DCC.XCI].
2 vol. [264; 240]
***Genre*:** novel; wedlock ***Q(t.p.)*:** attributed: Lavater ***ChptDiv*:** yes ***ChptHd*:** no; usually separate pages mark new chapters ***Nar*:** 3rd-p. ***Settings*:** England ***Motifs*:** widowed heroine remarries; parentless heroine; treacherous female friend; anti-Catholic sentiments; sensibility denounced; loveless marriage; hero is a published author
Plot: Wealthy heroine, Benedicta, raised in Antigua, returns to England at 12 to complete her education. Father's views of education "somewhat singular"; she is raised to "follow nature and right reason" rather than fashion. Orphaned, B. meets Frederic, the neglected nephew of her guardian's wife. B. does not discover she loves F. until she has agreed to marry someone else. B. honours her engagement, has happy marriage, and when husband later dies, marries F. with husband's posthumous blessing.
Notes: Printer's error on the title-page: "In two volumes" is printed twice, above and below the quotation.
Source: inspection UA copy; ESTC; DB **Rec # 8510**

The Carpenter's Daughter, of Derham-Down; or, Sketches on the banks of Windermere. In two volumes. [*Quotation.*]
London: Printed at the Minerva, for William Lane, Leadenhall-Street. M DCC XCI.
2 vol.
***Genre*:** novel ***Q(t.p.)*:** yes
***Price*:** 6s. <ad Child of Providence 1792>
***Rev*:** CR n.s. 4 (Feb. 1792) 236; *GM* n.d.; *MR* n.d.; *ER* 19 (1792): 471
Source: ESTC; DB [inspected copy] **Rec # 9500**

Charlotte. A tale of truth. [Susanna Rowson.]
London: printed for William Lane, at the Minerva, 1791.
2 vol.
Genre: novel ***OthrEd***: First American edition was published in 1794 as *Charlotte Temple*
Price: 5s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Rev: *CR* n.s. 1 (Apr. 1791): 468-69
Source: ESTC; DB **Rec # 5260**

The Cipher; or, The world as it goes. [*Quotation.*] In three volumes. [P. Littlejohn.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. 1791.
3 vol. [330; 322; 332]
Genre: epistolary novel ***Q(t.p.)***: unattributed ***Pro***: male
Price: 9s. <rev.>
Rev: *CR* n.s. 2 (July 1791): 356; *ER* 19 (1792): 231
Notes: DB and Forster list as "*The Cypher*"; letter addressed to the reader (vol. 1, 112-16).
Source: inspection UA copy; ESTC; DB **Rec # 14450**

Circumstantial Narrative of the Loss of Halsewell. [Henry Meriton.] [New edition.]
London: Minerva Press, 1791.
79 pp.
Genre: pamphlet
Source: letter NjP; NUC **Rec # 11760**

A Collection of Psalms and Hymns for Public and Private Worship; more particularly designed for the use of the congregation at Woolwich-Chapel.
London, printed at the Minerva Press, 1791.
1 vol. [436]
Genre: collection of hymns
Source: ESTC **Rec # 13380**

Conscious Duplicity. A novel. In two volumes. [*Quotation.*]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M,DCC,XCI.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 6s. <*CR* >
Rev: *CR* n.s. 2 (July 1791): 355
Source: ESTC; DB [inspected copy] **Rec # 9610**

The Danish Massacre, an historical fact. By the author of *Monmouth*. [Anna Maria MacKenzie.]
London, printed for William Lane, 1791.
2 vol.
Genre: novel ***Motifs***: framed tale; murder of children
Price: 6s. sewed <ad Martin & Mansfeldt 1802>
Rev: *CR* (Sept. 1791)
Notes: Anna Maria MacKenzie, formerly Johnson, formerly Cox, formerly Wight.
Source: ESTC; NUC; DB; Tracy **Rec # 3650**

The Duchess of York: an English story. In two volumes.
London, printed for William Lane, at the Minerva, 1791.
2 vol.
Genre: novel

Price: 6s. sewed <rev.>
Rev: *CR* n.s. 3 (Sept. 1791): 117; *MR* n.s. 8 (July 1792); *ER* 18 (1791): 467
Notes: Stonehill, Cat No. 128, item 95
Source: DB **Rec # 9760**

The Errors of Education. In three volumes. By Mrs. [Eliza] Parsons.
London, printed for William Lane, at the Minerva Press, 1791.
3 vol.
Genre: novel ***Ded***: To the Marchioness of Downshire
Price: 9s. sewed <ad The Intrigues of a Morning 1792>
Rev: *CR* (Oct. 1791)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC; DB **Rec # 4420**

The Family Party. In three volumes. [Mary Julia Young.]
London: Printed at the Minerva, for William Lane, Leadenhall-Street. M DCC XCI.
3 vol. [539 <Forster>]
Genre: novel ***Q(t.p.)***: yes
Price: 7s. 6d. <*ER*>
Rev: *ER* 20 (1792): 69
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mary Julia Young (afterwards Sewell).
Source: ESTC; DB [inspected copy] **Rec # 6400**

Foscari. A Venetian tale. Founded on facts.
1 vol. [143]
Genre: novel
Rev: *CR* (Mar. 1791)
Notes: NUC lists dates 1790; Stonehill, Cat. No 128, item 117
Source: DB **Rec # 10000**

Hermione; or, The orphan sisters. A novel. In four volumes. [Charlotte Lennox. <ESTC>]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M. DCC. XCI.
4 vol.
Genre: novel
Rev: *CR* (June 1791)
Notes: Imprint from vol. 2. <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 10080**

The Hive; or, A collection of thoughts on civil, moral, sentimental, and religious subjects; selected from the writings of near one hundred of the best and most approved authors of different nations; but chiefly from the most celebrated English writers, who have been esteemed the most correct and elegant models of fine composition; intended as a repository of sententious, ingenious, and pertinent sayings, in verse and prose, to which youth may have recourse upon any particular topic; and by which they may be taught to think justly, write correctly and elegantly, and speak with propriety.
London: Printed for William Lane, at the Minerva Press . . . , 1791.
1 vol. [248]
Genre: collection of non-fiction; youth ***Frnt***: yes; engraved <TxU> ***OthrEd.***: Philadelphia (1796)
Price: 2s. 6d. sewed <DB>
Rev: *The Star* (Apr. 18, 1791)
Notes: ill.; 1 leaf plates

Source: letter TxU; ESTC; DB **Rec # 10110**

The Indian Cottage; or, A search after truth. By M. [Bernardin de] Saint-Pierre.
London: Printed for William Lane. 1791.
1 vol. [87]
Genre: short fiction (?)
Price: 1s. 6d. sewed
Rev: *The Star* (Apr. 18, 1791)
Notes: Translation of "La chaumi`ere indienne"; DB gives variant title: "From the French of M. Saint Pierre."
Source: ESTC; DB **Rec # 5340**

Iphigenia, a novel, in three volumes.
London, printed for William Lane, at the Minerva-Press, 1791.
3 vol.
Genre: novel
Rev: *CR* (Jan. 1792)
Source: ESTC; DB **Rec # 10230**

Jovial Jester; or Tim Grin's delight.
W. Lane, 1791.
1 vol. [144]
Source: NUC **Rec # 17520**

Lady Jane Grey: an historical tale. [*Quotation.*] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
2 vol. [169; 191]
Genre: epistolary novel; historical ***Q(t.p.)***: attributed prose: Fordyce ***ChptDiv***: n/a ***Pro***: female
Settings: England ***Motifs***: Lady Jane Dudley, known as Lady Jane Grey (1537-1554)
Rev: *CR* (Oct. 1791)
Source: inspection UA copy; letter NcU; ESTC; DB [inspected copy]; **Rec # 8650**

The Lake of Windermere. A novel. In two volumes. By the editor of *The Letters of Maria*. [Miss Street.]
London: Printed for W. Lane, at the Minerva, Leadenhall-Street. M DCC XCI.
2 vol. [236; 253]
Genre: epistolary novel; sentimental ***ChptDiv***: n/a ***Pro***: male ***Settings***: America; England
Motifs: cross-dressing (woman disguised as man for protection); secret marriage; bigamy; inset tale; gothic scene; mad woman; prostitution; kidnapped heroine; sentimental deathbed scene; hero imprisoned for debt; pirates in subplot; many subplots; filial obedience
Plot: The secret marriage of Edward and Cecilia, whom he has rescued during American Wars, causes problems when Ed. must commit bigamy to save father from prison. Second wife is engaging, witty, anti-sentimental character. C., believing herself to be the bigamous wife, flees with child. Second wife eventually dies, allowing Ed. and C. to reunite. Numerous subplots are drawn together at Ed.'s deathbed scene in debtor's prision. Ed.'s father (previously captured by pirates and enslaved by a Tunisian corsair) saves the day by rushing in with a casket of jewels. Edward lives.
Rev: *CR* (Sept. 1791)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street. <DB>
Source: inspection UA copy; DB **Rec # 5890**

Leon, A Spartan story. By Henry Siddons. Author of *William Wallace*.

London, printed at the Minerva, for William Lane, 1791.
2 vol.
Genre: novel ***OthrEd.*** Dublin
Price: 5s. <rev.>
Rev: *CR* n.s. 4 (Feb. 1792): 236; *ER* 19 (1792): 387
Source: ESTC; DB **Rec # 5550**

Lidora; an ancient chronicle. From the French of Mons. [Jean Claude] de Gorgy, author of *Blansay, Victorina*, and *St. Alma*. In two volumes.
London: Printed for W. Lane, at the Minerva, Leadenhall-Street. M. DCC. XCI.
2 vol.
Genre: novel
Rev: *CR* (May 1791)
Source: DB [inspected copy] **Rec # 1970**

Mentoria; or, The young lady's friend: in two volumes. By Mrs. [Susanna] Rowson, author of *Victoria, &c. &c.*
2 vol.
Genre: novel ***OthrEd***: Philadelphia 1794
Price: 5s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Source: DB **Rec # 5270**

The Modern Story Teller, & Entertaining Novelist being a collection of all the agreeable novels, tales, & stories in the English language in two volumes[.] Illustrated with cuts.
London | Printed by Wm. Lane Leadenhall Strt. 1791.
2 vol.
Genre: collection of fiction ***Frnt***: yes
Notes: Vol. 2 has frontispiece, engraved t.p., and four other cuts, one by W. Esdall after E. Edwards, R.A.
Source: DB [inspected copy] **Rec # 10730**

Monimia. A novel. In two volumes.
London, printed for W. Lane, at the Minerva, 1791.
2 vol.
Genre: novel
Price: 5s. sewed <ad Fate of Velina de Guidova 1790>
Rev: *CR* (Oct. 1791)
Source: ESTC; DB **Rec # 10740**

A Narrative of the Loss of the Grosvenor East Indiaman: which was unfortunately wrecked upon the coast of Caffraria, somewhere between the 27th and the 32nd degrees of south latitude, on the 4th of August, 1782, compiled from the examination of John Hynes, one of the unfortunate survivors; By Mr. George Carter, historical portrait painter, upon his outward-bound passage to India. Containing a variety of matter respecting the unfortunate sufferers, never before made public . . .; with copper plates descriptive of the catastrophe, engraved from Mr. Carter's designs.
London: Printed at the Minerva Press, for J. Murray, No. 32, Fleet-Street; W. Lane, Leadenhall Street; and W. Clarke, No. 38, New Bond-Street. <DB>
1 vol. [174]
Genre: non-fiction ***Frnt***: yes
Price: 3s. 6d.

Rev: *The Star* (Dec. 17, 1791)
Notes: "Ornamented with four copper plates"
Source: letters NhD, State Library of Victoria; ESTC; DB **Rec # 11750**

Persiana, the nymph of the sea. A novel. In three volumes.
London, printed for William Lane, 1791.
3 vol.
Genre: novel
Rev: *CR* (July 1791)
Source: ESTC; NUC; DB **Rec # 10890**

The Polite Repository; or, Amusing companion: a selection of tales, histories, adventures, anecdotes, from the best modern publications. With a variety of originals, instructive and entertaining. Adorned with seven elegant engravings.
London, printed for William Lane, at the Minerva, 1791-92. <ESTC>
2 vol. (vol. 2 published 1792).
Genre: collection of fiction ***Frnt***: yes
Price: 1 vol. 7s. bound; or 2 vols., half-bound, 3s. 6d. each <DB>
Rev: *CR* (July 1791)
Notes: Titlepages of both vols engraved; the titlepage of vol. 2 is dated "1792." <ESTC>
Source: ESTC; DB **Rec # 10920**

Rules and Orders of the Society of Woodmen of Hornsey. Instituted anno 1790. Corrected MDCCXCI.
[London], Printed at the Minerva, Leadenhall-Street, [1791.]
16 pp.
Genre: pamphlet
Source: ESTC **Rec # 13160**

St. Alma. A novel. Translated from the French of J[ean] C[laude] Gorgy, by Mrs. [Elizabeth] Helme.
2 vol.
Genre: novel
Rev: *CR* (Apr. 1791)
Source: DB **Rec # 1980**

The Seasons. By James Thomson. [*Quotation.*] A new edition.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCI.
1 vol. [200]
Genre: poetry ***Pref***: "The Life of Mr. Thomson" (24 pp.) ***Q(t.p.)***: unattributed (self) ***OthrEd.***: first published 1730
Notes: With a half-title and an additional t.p. engraved, with imprint "London, printed for the booksellers."
Source: inspection UA copy; ESTC; letters State Library of Victoria, CaOTU; Claude Cox, book seller, catalogue 102 Whisun 1994, item 78 **Rec # 13280**

A Succinct Account of all the Religions, and various sects in religion, that have prevailed in the world, in all nations, and in all ages, from the earliest account of time, to the present period, from the most indisputable tradition; shewing some of their gross absurdities, shocking impieties, and ridiculous inconsistencies; extracted from ancient and modern history, and some of the most illustrious philosophers: . . . With a copious index. A history so replete with an almost incredible diversity of sentiments and opinions, as cannot fail to excite in the mind

wonder and astonishment, while it affords a no less pleasing entertainment. By William Heckford, Esq. [*Two quotations.*]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCI.
1 vol. [460]
Genre: non-fiction ***Q(t.p.)***: (2)
Price: 5s. boards <DB>
Source: ESTC; DB [inspected copy] **Rec # 2310**

Tancred: a tale of ancient times. By J[oseph] Fox, Jun. [*Quotation.*] In two volumes. Dedicated to the Duchess of Portland.
London, Printed for William Lane, at the Minerva Press, Leadenhall-street. 1791.
2 vol.
Genre: novel ***Ded***: To the Duchess of Portland
Plot: Tancred's mother, the cruel Lady Marguerita, has him left to die in the forest as infant. He is rescued, raised in secret, and eventually regains his estate. Lady M., who has murdered two husbands as well as attempted infanticide, commits suicide. <Summers *Gothic Quest* 359>
Rev: *CR* (July 1791)
Notes: Joseph Fox Jr. of Brighton; Summers says dedicated to the Duchess of Rutland. <*Gothic Quest* 359>
Source: letter NcU; ESTC; DB **Rec # 1840**

Travels Through the Interior Parts of America; in a series of letters. By an officer. A new edition. [Thomas Anburey.]
London: Printed for William Lane, Leadenhall-Street. M DCC XCI.
2 vol.
Genre: epistolary; travel narrative ***Ded***: to the Earl of Harrington, signed Thomas Anburey
Q(t.p.): yes ***OthrEd.***: 1789 edition
Notes: Plates; map.
Source: ESTC; BLC; DB [inspected copy] **Rec # 20**

Villeroy; or, The fatal moment: a novel, In three volumes. By a lady. [Henry Whitfield.]
London: Printed for William Lane, Leadenhall Street. M, DCC, XCI.
3 vol. [237; 191; 184]
Genre: epistolary novel; dystopic wedlock ***Intro***: v-xiii, signed "the AUTHOR" ***Pro***: female
Motifs: death of angelic heroine; female friendship; illegitimacy; female authored manuscript
Plot: Caroline is given a manuscript containing her mother's life story, which centres around a man she had loved outside of marriage. Her mother had not been happy with the quiet country life her husband had in mind. Although innocent, her reputation had been ruined by the a man who eventually kills Captain Villeroy, the man she does love. After leaving her baby to go and live a life of repentance, Caroline had been adopted. When her background becomes known, Caroline is cast off. She dies angelically. Everyone else repents.
Price: 9s. <rev. 1791>
Rev: *CR* n.s. 3 (Sept. 1791): 117; *ER* 18 (1791): 385
Notes: According to Blakey this novel was advertised as being by the author of *But which?* [i.e., Henry Whitfield]; confirmed by titlepage information in *Early Feuds* (1816).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6300**

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. [Mariana Starke.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
47 pp.
Genre: drama ***Ded***: To Mrs. Crespigny, signed Mariana Starke ***Motifs***: suttee

Price: 1s. 6d. <*CR*>
Rev: *CR* n.s. 1 (Apr. 1791): 468; *MR* n.s. 5 (May 1791): 104-05; *ER* 17 (1791): 387; *Ana. R.* 9 (1791): 343
Notes: Prologue by T. W. [for W. T.] Fitzgerald, Esq., spoken by Mr. Holman; epilogue by R. J. Starke, Esq. spoken by Mrs. Mattocks. Adapted from Antoine Maxin Le Mierre's *La veuve du Malabar*.
Source: letter CaQMM; ESTC; DB [inspected copy] **Rec # 5840**

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. Second edition. [Mariana Starke.]
London, printed for William Lane, at the Minerva, 1791.
47 pp.
Genre: drama
Notes: Same pagination as the first edition. <ESTC>
Source: ESTC; DB **Rec # 5850**

The Widow of Malabar. A tragedy, in three acts. As it is performed at the Theatre-Royal, Covent-Garden. Third edition. [Mariana Starke.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCI.
47 pp.
Genre: drama ***Ded***: To Mrs. Crespigny, signed "Mariana Starke" and dated Epsom Jan 24, 1791
Pref: "Advertisement" notes that author chose to adapt rather than translate M. le Mierre's *La Veuve du Malabar* because she felt that English audiences would not like its plot or its long declamatory scenes.
Notes: Dedication, prologue and epilogue as in first edition, except that T. W. Fitzgerald is corrected to W. T. Fitzgerald.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 5860**

Wisdom in Miniature; or, The pleasing companion.
1 vol. [200]
Genre: collection of maxims
Source: ? **Rec # 12710**

1792

Anecdotes of the Delborough Family. A novel. In five volumes. By Mrs. [Susannah] Gunning.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
5 vol.
Genre: novel; euphoric courtship ***Ded***: To the Duchess Dowager of Bedford ***Pre***: "Advertisement to the Public" ***Pro***: male
Rev: *CR* (June 1792); *MR* (July 1792)
Notes: Susannah Gunning, formerly Susannah Minifie (1740?-1800).
Source: ESTC; DB [inspected copy] **Rec # 4100**

Anecdotes of the Delborough Family. A novel. In five volumes. By Mrs. [Susannah] Gunning. Second edition.
London, printed for William Lane, at the Minerva Press, 1792.
5 vol.
Genre: novel
Source: ESTC; DB **Rec # 4110**

Anna Melvil. A novel. In two volumes.

London, printed for W. Lane, at the Minerva Press, 1792.
2 vol. [427]
***Genre*:** novel
***Price*:** 5s. sewed <*ER* 1793>
***Rev*:** *ER* 21 (1793): 147-48
Notes: DB lists as "Ann Melville" but did not see a copy.
Source: ESTC; DB **Rec # 9290**

Ashton Priory: A novel. In three volumes. By the author of Benedicta and Powis Castle.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
3 vol. [219; 220; ?]
***Genre*:** novel; *Bildungsroman* ***Q(t.p.)*:** attributed: Dryden ***ChptDiv*:** yes ***ChptHd*:** headings (e.g. "Characteristic Sketches") ***Pro*:** female orphan ***Settings*:** London ***Motifs*:** marriage of heroine; bad guardian; orphan heroine; money difficulties; imprisonment ***OthrEd.*:** 1792 edition by Law
Plot: Novel is similar in nature to Burney's *Cecilia*. Opens with the heroine, 17-year-old Charlotte Overbury, being brought from boarding school into town. She endures a number of trials (innocently dances with someone she is not introduced to, borrows money from a "friend" who is intent on cheating her) not least of which is the pursuit of Sir Revel, a cad who seizes control of her fortune until she turns 21 because she marries without her guardian's consent.
Source: inspection Augsberg copy (vol. 3 missing); DB Sup [Adv 1793] **Rec # 15480**

A Butler's Diary; or, The history of Miss Eggerton. A novel. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
***Genre*:** novel
***Rev*:** *CR* n.s. (Feb. 1792): 236
Notes: Forster gives as 1791.
Source: ESTC; DB [inspected copy] **Rec # 9490**

The Child of Providence: A novel. In four volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
4 vol. [274; 284; 272; 232]
***Genre*:** novel; euphoric courtship ***Q(t.p.)*:** unattributed ***ChptDiv*:** yes ***ChptHd*:** mixed (headings, quotations, nothing) ***Pro*:** female foundling ***Nar*:** 3rd-p. ***Motifs*:** lost reputation; female friendship; betrayal by female friend; problems of identity
Plot: Augusta washed ashore as baby after shipwreck. Her identity a mystery, a benevolent rector adopts and raises her but by the end of the first volume she is alone, the rector and his son (whom A. was about to marry) having both died. Love interest now provided by Lord Glanmore, who after an initial pursuit for the purpose of seduction, decides to marry her. By end vol. 2 Augusta is in London and has found her mother. Lord Glanmore believes Augusta to have been corrupted when he sees her with an old "Bawd." Augusta must find asylum and sort out this misunderstanding.
***Rev*:** *CR* n.s. 9 (Sept. 1793): 118
Notes: Forster gives as 1793.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 9560**

The Death of Abel. A new edition. [Salomon Gessner.]
London: printed for William Lane, at the Minerva Press, 1792.
***Genre*:** "Scriptural romance"; translation ***OthrEd*:** first published in 1761
Notes: In five books. A translation from the German of Salomon Gessner's *Der Tod Abels* by Mary Collyer. Tompkin notes that numerous "Scriptural romances" were imitations of Gessner's "loose poetry" (67).

Source: ESTC **Rec # 17330**

Elvina; a novel. In two volumes. [*Quotation.*]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCII.
2 vol. [175; 192]
Genre: epistolary novel ***Q(t.p.)***: attributed by title (untrans.)
Price: 6s. <*CR* 1792>
Rev: *CR* n.s. 5 (June 1792): 233
Source: inspection UA copy; ESTC; DB **Rec # 8670**

Emily: a novel. In three volumes.
London, printed for William Lane, at the Minerva, 1792.
3 vol.
Genre: novel
Price: 10s. 6d. <DB>
Source: DB Sup [Adv 1793]; ESTC **Rec # 12870**

The Fille de Chambre, a novel, in three volumes, by the author of *The Inquisitor, &c. &c.* [Susanna Rowson.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. MDCCXCII.
3 vol. [196; 180; 247]
Genre: novel ***Pref***: (i-vi) details the supposed encounter between author and a friend upset because the heroine is an Abigail. Narrator responds that virtue is "amiable" wherever found and reader must must not expect "wonderful discoveries, of titles, rank and wealth" for heroine.
Q(t.p.): unattributed ***OthrEd***: Philadelphia 1794 ***Pro***: female
Price: 9s. sewed <ad Reuben and Rachel 1799>
Notes: Susanna Rowson, formerly Haswell.
Source: inspection Augsburg copy; DB **Rec # 5280**

Fitzroy; or, Impulse of the moment. A novel. In two volumes. By Maria Hunter.
London, Printed for W. Lane, at the Minerva Press, 1792.
2 vol.
Genre: novel
Rev: *CR* (June 1792)
Source: letter IU; ESTC; DB **Rec # 2860**

Frederic and Louisa, a novel, in four volumes, by the author of *Adeline*. [Osborne Heighway.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street, and sold by E. Harlow, Pall-Mall. M.DCC.XCII.
4 vol.
Genre: novel
Price: 7s. sewed <ad Correlia 1802>
Notes: Attribution by NUC; NUC lists this publication as [185-?].
Source: NUC; DB **Rec # 10010**

Generosity, a novel. In three volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M DCC XCII.
3 vol.
Genre: novel
Price: 9s. <*CR*>
Rev: *CR* n.s. 4 (Mar. 1792): 352
Notes: Forster gives as 1791.

Source: DB **Rec # 10030**

The Intrigues of a Morning. In two acts. As performed at Covent Garden. By Mrs. [Eliza] Parsons, author of *The Errors of Education*, and *Miss Meredith*, [*sic*].
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M.DCC.XCII.
31 pp.
Genre: drama ***Ded***: to Mrs. Crespigny, Grove-House, Camberwell, signed "The Author"
Price: 1s. <DB>
Rev: *CR* (Sept. 1792); *MR* (Oct. 1792)
Notes: Eliza Parsons, formerly Phelp; this is "a copy, almost literal, of "The Plotting Lovers, or the Dismal Squire," by Mr. Charles Shadwell, nephew to Shadwell the Laureate, and was first acted and printed in Dublin, 1720. Mr. Shadwell, however, acknowledges that . . . it is an abridgement of Molière's *Monsieur de Pourceaugnac*." <*MR* Nov. 1792, Correspondence, qtd. in DB>
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 4430**

Lane's Ladies Museum, or Complete Pocket Memorandum Book.
Genre: collection
Notes: Plates.
Source: BLC **Rec # 11600**

Man As He Is. A novel. In four volumes. [*Quotation.*] [Robert Bage.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
4 vol. [288; 275; 272; 243]
Genre: novel ***Pref***: yes, followed by Exordium ***Q(t.p.)***: unattributed untranslated Latin ***ChptDiv***: yes ***ChptHd***: no ***OthrEd.***: Garland (1978)
Rev: *MR* (Mar. 1793)
Source: inspection UA copy; ESTC; DB **Rec # 110**

Matilda Fitz-Aubin; A sketch.
London, Printed for W. Lane, 1792.
2 vol.
Genre: novel ***OthrEd***: Dublin (P. Wogan, 1793)
Source: NUC **Rec # 14110**

A New Collection of Moral Tales, chiefly written by the celebrated [Jean François] Marmontel, and translated from the original French, by Mr. Heron. In three volumes.
Perth: Printed by R. Morison Junr. For R. Morison and Son, Booksellers, Perth; and W. Lane, at the Minerva, Leadenhall-Street, London. M,DCC,XCII.
3 vol. [293; 255; 238]
Genre: collection of stories ***Pref***: vols. 1 and 3 have "Advertisements"; preface provides narrative frame: the lady of the house proposes that each guest relate the happiest event in his or her life
Q(t.p.): no ***ChptDiv***: no
Notes: Vol. 2 has table of contents for first 2 vols.
Source: inspection UA copy **Rec # 8730**

The Noble Enthusiast; A modern romance. In three volumes.
London, printed for William Lane, at the Minerva, 1792.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Source: ESTC; DB **Rec # 9070**

The Orphan Sisters: A novel. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCII.
2 vol. [179; 169]
Genre: novel; euphoric courtship; dysphoric wedlock ***Q(t.p.)***: no ***Motifs***: rescue from overturned carriage; bigamous marriages; Cinderella situation; unwanted lover; unhappy marriage; sisters; heroine tries to find work; attempted seduction
Plot: Two sisters live with a miserly uncle. One marries and moves to London. Clara who is sweet, devoted and loving, is left in a Cinderella position. When her uncle's sycophant friend tries to make love to her; she runs away to London. She has a rough time and is cheated, etc. Meanwhile Caroline finds her husband has taken up with his former mistress. After many difficulties (including being pursued and taken to what appears to be a brothel) Clara and Edmund marry.
Price: 6s. <ad Romance of the Cavern 1793>
Notes: Titlepage ill. (Minerva with shield resting on leg, spear and helmet). The titlepage (without the ornament) is reproduced for advertisement purposes in *Romance of the Cavern* (1793).
Source: inspection Augsburg copy **Rec # 14440**

Parnassian Trifles. Being a collection of elegiac, pastoral, nautic, and lyric poetry. By J[ames C.] Cross, . . .
London, printed for the author, at the Minerva Press, and sold by William Lane; Meyler, Bath; Dagnall, Aylesbury; Smith, Devizes; Lee, Lewes; and by the principal booksellers in town and country, 1792.
88 pp.
Genre: poetry ***S.L.***: 4 pp. ***OthrEd.***: a greatly enlarged version was published in 1796 as *Parnassian Bagatelles*.
Notes: With an additional engraved titlepage.
Source: ESTC **Rec # 12150**

The Peasant; or, Female philosopher. A novel. In two volumes. [Mrs. Fell.]
London: Printed for Willaim Lane, at the Minerva, Leadenhall-Street.
2 vol. [250; 312]
Genre: novel ***ChptDiv***: yes ***ChptHd***: no
Rev: *CR* (Mar. 1793)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Fell.
Source: inspection Augsburg copy; DB **Rec # 1740**

The Polite Repository; or, Amusing companion: a selection of tales, histories, adventures, anecdotes. from the best modern publications. With a variety of originals, instructive and entertaining. Adorned with seven elegant engravings.
London, printed for William Lane, at the Minerva, 1791-92.
2 vol. (vol. 2 published 1792).
Genre: collection of fiction ***Frnt***: yes
Price: 1 vol. 7s. bound; or 2 vols., half-bound, 3s. 6d. each <DB>
Rev: *CR* (July 1791)
Notes: Titlepages of both volumes are engraved; the t.p. to vol 2 is dated "1792." <ESTC>
Source: ESTC; DB **Rec # 10920**

The Recluse of the Appenines [*sic*], a tale in two volumes. By the author of *The Lake of Windermere*.
[Miss Street.]
2 vol.
Genre: novel ***Q(t.p.)***: yes

Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street.
Source: DB **Rec # 5900**

The Right in the West-India Merchants to a Double Monopoly of the Sugar Market of Great Britain, and the expedience of all monopolies examined. [John Prinsep, 1746-1830.]
London, printed at the Minerva Press, and sold by Debrett; Johnson; and Heather, [1792?]
83 pp.
Genre: political pamphlet ***Motifs***: sugar trade; West Indies; monopolies
Notes: The final leaf contains "Account of the average price of raw sugars"; also issued as part of Prinsep's "Tracts on various subjects, chiefly relating to East-India affairs," vol. 2 [1800?]. <ESTC>
Source: letter MBBC; ESTC **Rec # 12400**

Sidney Castle, or The sorrows of De Courcy, a novel, by the author of *Edmund, or The Child of the Castle.*
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
Genre: novel ***Q(t.p.)***: attributed: La Bruyere (untrans.)
Price: 6s. <*CR*>
Rev: *CR* n.s. 6 (Dec. 1792): 561 (Appendix)
Source: title page ad *Theodore* 1792; DB **Rec # 11130**

Somerset, or the Dangers of Greatness, a tale, founded upon historic truths. In two volumes. [Henry Siddons.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
2 vol.
Genre: novel ***Q(t.p.)***: attributed: Shakespeare
Price: 5s. sewed <*ER*>
Rev: *ER* 21 (1793): 147
Notes: Attributed by a Minerva Library Catalogue of 1814 to Henry Siddons.
Source: title page ad *Theodore* 1792; DB **Rec # 5560**

Tales of a Parrot; done into English, from a Persian manuscript, intitled Tooti Namêh. By a teacher of the Persic, Arabic, Hebrew, Syriac, Chaldaic, Greek, Latin, Italian, French, and English languages. [*Quotation.*] Entered at Stationers-Hall. [Ziy aul-Din Nakhshabi.]
London: Printed for the translator, at the Minerva Press; and sold by Mess. Robson, New Bond-Street; B. Law, Ave-Maria-Lane; and W. Lane, Leadenhall-Street. M DCC XCII.
1 vol. [188]
Genre: collection of tales ***Q(t.p.)***: yes
Notes: Translated by B. Gerrans from a Persian compilation by Ziy aul-Din Nakhshabi. The latter, according to his preface, rewrote a collection of tales which have been translated from an Indic original, occasionally substituting new stories. <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 1900**

Theodore, a domestic tale, in two volumes. [Miss Street]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCII.
2 vol. [178; ?]
Genre: epistolary novel; dystopic wedlock ***Q(t.p.)***: unattributed untrans. Latin ***Pro***: male, but perspective shifts between many different letter writers ***Motifs***: adultery by hero and heroine; marriage without love; rescue of heroine from bull; husband deserts heroine for mistress; imprisonment
Plot: Eliza and Theodore's fathers intend them for each other but do not mean to compel them.

Theodore loses Eliza's father's favour. Mr. M-- offers for her; she accepts even though she loves Theodore. They marry and have a son. Mr. M-- leaves Eliza for a mistress; ends up deserted by the mistress and in prison. Theodore contacts Eliza. Much about saying goodbye forever but they appear to let passion overwhelm them . . .
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Street.
Source: inspection Corvey microfiche (incomplete); DB **Rec # 5910**

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty Sessions, before the Hon. Sir James Marriott, Knt. (Judge Advocate) and Sir William Ashurst, Knt. &c. on Thursday, June 7, 1792. Of which he was most honorably acquitted, and the two evidences for the prosecution committed to Newgate to take their trials for wilful and corrupt perjury.
London: Printed by William Lane, Leadenhall-Street; and sold by all the booksellers in Bristol. Price one shilling. [1792.]
44 pp.
Genre: pamphlet
Price: 1s.
Source: DB [inspected copy] **Rec # 12580**

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty sessions, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted, . .
London, printed by William Lane; and sold by Richardson; Owen; Wesley; and all other booksellers, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC **Rec # 16650**

The Trial of Captain John Kimber, for the supposed murder of an African girl, at the Admiralty sessions, . . . on Thursday, June 7, 1792. of which he was most honorably acquitted, . . .
London, printed by William Lane; and sold by all the booksellers in Bristol, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC **Rec # 16660**

[The Trial of Captain John Kimber] Genuine state of facts. The trial of Captain John Kimber. for the supposed murder of an African girl, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted . . . Second edition.
London, printed by William Lane; and sold by Richardson; Wesley; Parsons, [1792.]
43 pp.
Genre: pamphlet
Source: ESTC **Rec # 12590**

[The Trial of Captain John Kimber] Genuine state of facts. The trial of Captain John Kimber, for the supposed murder of an African girl, . . . on Thursday, June 7, 1792. Of which he was most honorably acquitted . . . Fourth edition.
London, printed by William Lane; and sold by Richardson; Owen; Wesley; Parsons; and all the other booksellers, [1792.]
44 pp.
Genre: pamphlet
Source: ESTC **Rec # 11300**

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in the

second part of The rights of man, before the Right Hon. Lord Kenyon and a special jury, at Guildhall, on Tuesday the 18th December, 1792. Taken in short hand by an eminent advocate. Original edition, copied from the minutes taken in court.
London: Printed for W. Richardson, Royal-Exchange; J. Parsons, C. Stalker, Paternoster-Row; Mrs. Harlow, Pall-Mall; and William Lane, Leadenhall-street. [1792.]
65 pp.
Genre: pamphlet
Price: 1s. <DB>
Notes: Edition statement from head of titlepage <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 11320**

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in The second part of the rights of man, before the Right Hon. Lord Kenyon and a special jury, at Guildhall, on Tuesday the 18th December, 1792. Taken in short hand by an eminent advocate.
London, printed for W. Richardson; J. Parsons, C. Stalker; Mrs. Harlow; and William Lane, [1792.]
65 pp.
Genre: political pamphlet
Source: ESTC **Rec # 11340**

Two Sermons: the first on the divinity of Jesus Christ; the second on time, manner, and means of the conversion and universal restoration of the Jews. By the Rev. John Baillie. Second edition.
London, printed for the author, at the Minerva Press, 1792.
83 pp.
Genre: collection of sermons
Source: ESTC **Rec # 13200**

Two Sermons: the first on the divinity of Jesus Christ; the second on time, manner, and means of the conversion and universal restoration of the Jews. By the Rev. John Baillie, . . . Third edition.
London, printed for the author, and sold at the Minerva by J. Mathews, and M. Trapp., 1792.
73 pp.
Genre: collection of sermons
Source: ESTC **Rec # 13220**

[The Unsuspected Observer] The unsespected [*sic*] observer, in the spirit of the late famous Martinus Scriblerius. [*Quotation*.] In two volumes.
London: Printed for William Lane, at the Minerva, Leadenhall-Street. 1792.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Notes: In vol 1, for *unsuspected* read *unsespected*. <DB>; The title page to vol. 2 reads: 'The unsuspected observer, ...'. <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 11390**

The Village Lovers; a novel.
2 vol. [311]
Genre: novel
Price: 5s. <*ER* 1792>
Rev: *ER* 19 (1792): 232
Source: Forster; DB Sup [Adv 1793] **Rec # 16220**

Virginius and Virginia; a poem, in six parts. From the Roman history. By Mrs. [Susannah]

Gunning. Dedicated to supreme fashion; but not by permission.
London, printed for the author by William Lane, at the Minerva Press; and sold by Mess. Hookham and Carpenter; William Richardson; and Mr. Meyler, Bath, [1792.]
65 pp.
Genre: poetry
Source: ESTC **Rec # 13410**

1793

The Advantages of Education; or, The history of Maria Williams, a tale for misses and their mammas, by Prudentia Homespun, in two volumes. [Jane West.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIII.
2 vol. [239; 236]
Genre: novel ***Pref***: yes (not dated) ***Q(t.p.)***: attributed: Gilbert West ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 1st-p. frame ***Settings***: rural England ***Motifs***: education; female friendship; beauty of heroine; anti-sentimental heroine; courtship (euphoric); poetry in text; didactic passages in text
Plot: A well-written novel with a nice satirical edge and an anti-sentimental heroine. The first chapter serves as an introduction, with the narrator discussing her construction of a realistic heroine. The novel opens with Maria's mother, returning from the West Indies after the death of her husband and removing Maria from the boarding school which has been her home for nine years. Contrast between the wise parenting of Maria's mother and the over-indulgence that marks the father of Maria's best friend. Maria's mother supervises her education (needlework, reading, benevolent pursuits) and guides her through some difficulties (attempted seduction by rake). All turns out well. Maria marries and the villain commits suicide. This novel is distinguished by a conservative protrayal of women, yet is not typical because narrator concentrates on her heroine's inner qualities and does not see marriage as the end-all for women.
Price: 6s. sewed <ad Susanna 1795>
Rev: *CR* n.s. 9 (Dec. 1793): 476; *MR* n.s. 16 (1795): 228-29; *ER* 24 (1794): 61-62
Source: inspection UA copy; DB [inspected copy] **Rec # 6280**

Belleville Lodge, a novel, in two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. [1793?]
2 vol. [284; 260]
Genre: epistolary novel ***Q(t.p.)***: unattributed ***Motifs***: imprisonment; deathbed marriage; switched infants; utopic pastoral
Price: 7s. <ad Romance of the Cavern, 1793, Vol 1>; 6s. <*CR* 1793>
Rev: *CR* n.s. 7 (Mar. 1793): 357
Source: inspection Corvey microfiche; ESTC; DB **Rec # 9410**

Caernarvon Castle; or The birth of the Prince of Wales: an opera, in two acts. First performed at the Theatre-Royal, Hay-Market, August 12th, 1793. [*Quotation.*] Dedicated, by permission, to His Royal Highness the Prince of Wales. [John Rose.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M,DCC,XCIII.
39 pp.
Genre: opera (libretto only) ***Ded***: to His Royal Highness the Prince of Wales ***Q(t.p.)***: yes
Price: 1s. <from half-title, DB>
Rev: *MR* (Apr. 1794)
Notes: Attribution from ESTC; WaPS reports same title, same date but gives author as Thomas Attwood. Play first performed at the Theatre-Royal, Hay Market Aug. 12, 1793. Cf. A. Nicoll. (*A History of English Drama, 1660-1900*, 1952, v. 3, 303), also Grove's 5th ed.
Source: letter DGU; ESTC; BLC; DB [inspected copy] **Rec # 5150**

Castle of Wolfenbach: a German story. In two volumes. By Mrs. [Eliza] Parsons, author of *Errors of Education, Miss Meredith, Woman As She Should Be,* and *Intrigues of a Morning.*
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street, and sold by E. Harlow, Pall-Mall. M.DCC.XCII.
2 vol.
***Genre*:** novel; gothic ***Frnt*:** yes
***Rev*:** *CR* (Jan. 1794)
Notes: Eliza Parsons; formerly Phelp; IU copy has in manuscript at head of title: "With the authors compliments."
Source: ESTC; DB [by inspection] **Rec # 4440**

The Economy of Human Life: translated from an Indian manuscript, written by an ancient Bramin; with an account of the manner in which the said manuscript was discovered, in a letter from an English gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodsley.]
London, Printed for William Lane, at the Minerva press, 1793.
1 vol. [199]
***Genre*:** collection of maxims ***OthrEd*:** first published 1750 (dated 1751); first Minerva edition 1793
Notes: The first part is by Robert Dodsley, but has been attributed to P.D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill. <ESTC> See notes to the 1795 edition for more complete information.
Source: letter NcU; ESTC; NUC **Rec # 7790**

Ellen and Julia. A novel in two volumes. By Mrs. [Eliza] Parsons.
London, printed for William Lane, at the Minerva-Press; and sold by E. Harlow, 1793.
2 vol.
***Genre*:** novel ***Frnt*:** yes ***Ded*:** To Mrs. Crespigny
***Price*:** 6s. sewed <ad Susanna 1795>
***Rev*:** *MR* (Aug. 1794)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC; DB **Rec # 4460**

Errors of Sensibility. A novel. In three volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCIII.
3 vol.
***Genre*:** novel
***Price*:** 10s. 6d. sewed <*CR*>
***Rev*:** *CR* n.s. 10 (Apr. 1794): 473
Notes: Despite a similarity of title, this novel is not the same as *Count Donamar; or, Errors of sensibility* (J. Johnson, 1797).
Source: letter ViU; ESTC; DB [by inspection] **Rec # 9870**

Frederica Risberg, a German story, in two volumes.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street; and sold by E. Harlow, bookseller to Her Majesty, Pall-Mall. M.DCC.XCIII.
2 vol.
***Genre*:** novel
***Price*:** 7s. sewed <ad Agnes 1801>
***Rev*:** *CR* (Apr. 1794)
Notes: With the device of Lane and the Minerva on the t.p. See the entry for the 1801 edition for plot notes.

Source: ESTC; DB [by inspection] **Rec # 10020**

A Friend to Old England, by Edward Eyre, Esq.
London, printed for William Lane, at the Minerva Press; and sold by E. Harlow, 1793.
29 pp.
Genre: poetry; pamphlet
Source: ESTC **Rec # 13300**

Glorious Victory over the French; or, The British tars triumphant. Representation of the engagement on the 18th of June, 1793 between His Majesty's ship La Nymphe . . . and the French national frigate La Cleopatra.
London, printed for William Lane, and sold at Portsmouth, Plymouth, Chatham, [1793.]
1 sheet
Genre: pamphlet
Notes: With an engraving.
Source: ESTC **Rec # 13440**

The Grave, a poem. By Robert Blair. To which is now added Gray's celebrated elegy, written in a country church-yard. A new edition.
London, printed for William Lane, 1793.
35 pp.
Genre: poetry ***Frnt***: yes ***OthrEd***: first published 1743
Source: ESTC **Rec # 12560**

Henry, A novel. In two volumes. By the author of *The Cypher; or, World as it goes*. [P. Littlejohn.]
London: Printed for William Lane at the Minerva Press Leadenhall-Street M DCC CXIII.
2 vol. [235; 268]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A Story")
Price: 7s. <ad Romance of the Cavern 1793>
Rev: *CR* (Dec. 1793)
Source: inspection Augsburg copy; ESTC; DB **Rec # 3490**

Mariamne: or, Irish anecdotes. A novel. In two volumes. By the author of *Ashton Priory, Benedicta, Powis Castle, &c. &c.*
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street; and sold by E. Harlow, Pall-Mall, M DCC XCIII.
2 vol. [197; 176]
Genre: novel; euphoric courtship ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female foundling ***Nar***: 3rd-p.
Settings: Ireland; Bath ***Motifs***: anti-Catholic; fear of incest; shipwreck; unscrupulous priest
Plot: Badly written and not very interesting. Benevolent widow who views the world "with the eye of a philosopher" adopts foundling heroine, the sole survivor of a shipwreck. The widow's brother is a selfish, religious bigot who wants the widow's money for his son, Augustus. Heroine suffers numerous difficulties when widow dies and the will cannot be found but all ends well with the heroine discovering her parentage and marrying Augustus.
Rev: *CR* (Dec. 1793)
Source: inspection Corvey microfiche; DB **Rec # 10560**

Massacre of the French King! View of la guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Office, for William Lane. And sold retail by every bookseller, stationer, &c. in Great Britain, Scotland and Ireland, [1793.]

1 sheet
Genre: pamphlet
Notes: Ill.; printed in two columns within a black border. The first line of the second column begins with "father of Louis was standing."
Source: ESTC **Rec # 12930**

Massacre of the French King.
London, printed at the Minerva Press, for William Lane; and sold retail by Eliz. Harlow, [1793.]
1 sheet
Genre: pamphlet
Notes: Illustration entitled "La guillotine or the modern beheading machine at Paris by which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793."
Source: ESTC **Rec # 13010**

Massacre of the French king! View of La guillotine; or, the modern beheading machine, at Paris. By which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
[London], Printed at the Minerva Office, for William Lane, and sold wholesale. And retail by E. Harlow; Edwards; Shepherd and Reynolds; Wesley; Symonds; Richardson; and all other bookseller, [1793.]
1 sheet
Genre: pamphlet
Notes: Ill.; woodcut with letterpress; printed in two columns within a black border. The first line of the second column begins: "from."
Source: ESTC **Rec # 13080**

Massacre of the French King! An address to the subjects of Great Britain, who are free and happy . . . The account of that tragic event.
[London], William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: A prospectus, signed by William Lane.
Source: ESTC **Rec # 13480**

Massacre of the French King! View of la guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. [late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Office, for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: Woodcut with letterpress. Printed in two columns within a black border. First line of second column begins: "middle."
Source: ESTC **Rec # 16690**

Massacre of the French King! View of la guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI. [late King of France) suffered on the scaffold, January 21st, 1793.
London, printed at the Minerva Office, for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: Woodcut with letterpress. Printed in two columns within a black border. First line of second column begins: "from."

Source: ESTC **Rec # 16700**

Massacre of the French King. La guillotine . . . by which the unfortunate Louis XVI. (late King of France) suffered on the scaffold, January 21st, 1793.
London, printed. at the Minerva Press, for William Lane, and sold by Faulder and Edwards [and five others, 1793.]
1 sheet
Genre: pamphlet
Price: 1s.
Notes: An engraving (8" x 6") with letterpress.
Source: ESTC **Rec # 16710**

Massacre of the French King!
[London], Printed at the Minerva Press for William Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: An engraving with letterpress.
Source: ESTC **Rec # 16720**

Matilda St. Aubin. A sketch.
2 vol.
Genre: novel
Rev: *CR* (Sept. 1793)
Source: DB **Rec # 10670**

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. [Sarah Green.]
London: Printed at the Minerva Press for William Lane, Leadenhall-Street; and sold by Mrs. Harlow, Pall-Mall. MDCCXCIII.
1 vol. [132]
Genre: instruction ***Ded***: To the Honourable Miss [Charlotte]****** ***Pref***: "Preface, Addressed to the Superiors of the Various Seminaries for Female Education" <G> ***Motifs***: negative view of reading novels
Price: 3s. <Mortimore Castle 1793 ad>
Rev: *CR* (Mar. 1793, Dec. 1793)
Notes: Sarah Green of Dartmouth Street, Westminster. <BLC>
Source: ESTC; C.R. Johnson Rare Book Collections Catalogue 36, item 82; DB [inspected copy]
Rec # 2010

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. A new edition. [Sarah Green.]
London, printed for William Lane, at the Minerva-Press, 1794 [1793].
1 vol. [177]
Genre: instruction <?>
Rev: *CR* (Dec. 1793)
Notes: Text is continuous despite breaks in pagination <ESTC>; BLC gives as 1794.
Source: ESTC **Rec # 12250**

Mortimore Castle; A Cambrian tale. In two volumes. [Ann Howell.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCIII.
2 vol. [164; 149]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no, separated by line only

Price: 6s. sewed <ad Orphan Sisters 1793 or 1792; ad Georgina 1796>
Notes: Ann Howell, formerly Hilditch.
Source: inspection Augsburg copy; DB Sup [Adv 1794] **Rec # 14430**

Night Thoughts, on life, death, and immortality, a poem. To which is added *A Paraphrase on Part of the Book of Job, and the Last Day*, by Edward Young, L.L.D. With the life of the author.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIII.
1 vol. [300]
Genre: poetry ***Frnt***: yes ***ChptDiv***: divided into sections ***OthrEd***: *Night Thoughts* first published 1742-45
Notes: Includes "Memoirs of the Late Dr E. Y. Collected from various Authors as well as private Friends" (v-xiii) signed G.W., "Night Thoughts," "Paraphrase on Part of the Book of Job," and "The Last Day, A Poem in Three Books."
Source: inspection UA copy; letters NcU, State Library of Victoria; ESTC **Rec # 8740**

The Orphan Sisters: a novel. In two volumes.
London, printed for William Lane, 1793.
2 vol.
Genre: novel
Source: ESTC **Rec # 16620**

A Poetical Description of the New South-End, in the county of Essex, and its vicinity.
London, printed for William Lane, at the Minerva-Press, and sold by J. Parsons; Benjamin Crosby; Robert Kelham, New SouthEnd; J. Rennison, Old South-End; and William Heard, schoolmaster, at Prittlewell, 1793.
16 pp.
Genre: poetry
Source: ESTC **Rec # 13290**

Queen of France. Massacred, Wednesday October 16 1793.
London, printed for William Lane at the Minerva, and sold by J. S. Jordan, B. Crosby, E. Harlow, [1793.]
1 sheet
Genre: political pamphlet
Source: ESTC **Rec # 13430**

The Romance of the Cavern; or, The History of Fitz-Henry and James. In two volumes. [George Walker.]
London. Printed for William Lane at the Minerva-Press, Leadenhall-Street. M.DCC.XCIII.
2 vol. [249; 242]
Genre: novel; historical; adventure ***Pref***: yes ***Q(t.p.)***: unattributed ***ChptDiv***: divided into sections ***ChptHd***: no ***Pro***: male ***Nar***: 1st-p. ***Settings***: Moravia; Ireland; France ***Motifs***: actual historical characters mentioned; subterranean passages; hidden children
Plot: Story related by a grandson of James II. He and his brother grow up in an underground cavern with only their tutor to care for them. The novel recounts a series of adventures and ends with a utopic community on an Moravian estate: "the last remains of three ancient families, who had once shone in high situations; now reduced, and hid in an obscure corner of world."
Price: 6s. <*CR*>
Rev: *CR* n.s. 10 (Mar. 1794): 349
Notes: DB dates as 1792.
Source: inspection Corvey microfiche; DB **Rec # 14370**

Rosina: A novel. In five volumes. By the author of *Delia, an interesting tale, in four volumes*. [Mary Pilkington.]
London: Printed for William Lane, at the Minerva, Leadenhall-Street. M DCC XCIII.
5 vol.
Genre: novel ***ChptDiv***: yes ***ChptHd***: both headings and attributed quotations: *Goldsmith, **Miss Seward, ***Shakespeare, *Young, Thomson, Gray, Milton, Johnson, Rousseau, Gay, Pope, Mrs. Barbauld, Shenstone, Hudibras, Miss Moore, Hayley, Sanvin, Congreve, Swift, Cowper ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: extended poetry in text
Price: 17s. 6d. <Mortimore Castle 1793 ad>; 15s. sewed <ad Accusing Spirit 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>; Mary Pilkington, formerly Hopkins. An advertisement in *Mortimore Castle* (1793) gives the imprint: *Printed at Minerva Press for William Lane, Leadenhall-Street; and sold by E. Harlow, Pall-Mall. M.DCCXCIII.* The plot of this novel is heavily indebted to Sophia Lee's *The Recess* <OP>.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 4690**

Select Psalms and Hymns, for the use of St. John's Chapel, West-Lane, Walworth, and the City Chapel, London. By the Rev. T. Cannon. Second edition. Revised and corrected.
London, printed at the Minerva-Press; and sold at the vestries and chapel-houses adjoining the chapels, [1793.]
1 vol. [252]
Genre: collection of hymns ***Pref***: dated 1793
Source: ESTC **Rec # 13140**

Stellins; or, The new Werter. In two volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCIII.
2 vol.
Genre: novel
Source: ESTC; DB **Rec # 11190**

Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
Londres, imprime a la presse Minerva, pour Guillaume Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: In this edition the King's signature is in facsimile and the imprint does not continue after Lane's address.
Source: ESTC **Rec # 13390**

Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
Londres, imprime a la presse Minerva, pour Guillaume Lane, [1793.]
1 sheet
Genre: pamphlet
Notes: In this edition the King's signature is in black letter and the imprint continues after Lane's address with information on price.
Source: ESTC **Rec # 16680**

[Testament de Louis XVI. English and French.] The will of Louis the Sixteenth, late King of France, written by himself. = Testament de Louis Seize, ci-devant roi de France, ecrit par lui. [King of France Louis XVI.]
London, printed at the Minerva Press, for William Lane. And sold by E. Harlow, [1793.]
1 sheet
Genre: pamphlet
Notes: Parallel English and French text; imprint removed together with margins.

Source: ESTC **Rec # 13420**

[Testament de Louis XVI. English.] The will of Louis the Sixteenth, late King of France, written by himself. [King of France Louis XVI.]
London, printed at the Minerva Press for William Lane; and sold wholesale. And retail by E. Harlow, [1793.]
1 sheet.
Genre: pamphlet
Source: ESTC **Rec # 16670**

A Tour Through the South of England, Wales, and part of Ireland, made during the summer of 1791. [Edward Daniel Clarke.]
London, printed at the Minerva Press . . . for R. Edwards . . ., 1793. [Printed for the author.]
1 vol. [403]
Genre: travel narrative ***Motifs***: description and travel (England, Ireland, Wales)
Notes: ill.; 9 leaves of folded plates <MdBJ>; 12 leaves plates <TxU, CtHwatk>; TxU notes that there are two impressions (they have copies of both): in the first impression *Section the third* begins on p. 132., in the second impression *Section the third* begins on p. 119 and there are 2 sections named *Section the Fourth*, on beginning on p. 132 and the other on p. 157; this second impression is ESTC T145932; TxU copy (2nd impression): [E. libris Edvardi A.H. Aston, A.M. Presb.; inscribed: Francis Wrangham 1793, from the author].
Source: letters CaOTU, MdBJ, TxU; ESTC; **Rec # 11670**

A Tour Through the South of England, Wales, and part of Ireland, made during the summer of 1791. [Edward Daniel Clarke.]
London, printed at the Minerva Press, for R. Edwards, 1793. [Printed for the author.]
1 vol. [403]
Genre: travel narrative
Notes: Special large paper issue; only 12 copies printed.
Source: ESTC **Rec # 13070**

The Trial of Thomas Paine, for certain false, wicked, scandalous and seditious libels inserted in The second part of the rights of man, before the Right Hon. Lord Denyon and a special jury. At Guildhall, on Tuesday the 18th December, 1792. . . . Taken in short hand by an eminent advocate. The fourth edition.
London, printed for W. Richardson; J. Parsons, C. Stalker; Mrs. Harlow; and William Lane. [1793.]
74 pp.
Genre: political pamphlet
Notes: At head of t.p.: "Original edition, copied from the minutes taken in court, with considerable additions, corrections, and alterations."
Source: ESTC **Rec # 11330**

A Trip to Paris, in July and August, 1792. [Richard Twiss.]
London: Printed at the Minerva Press, and sold by William Lane, Leadenhall-Street, and by Mrs. Harlow, Pall-Mall. M.DCC.XCIII.
1 vol. [131]
Genre: travel narrative ***Frnt***: yes
Price: 3s. <DB>
Rev: *CR* (Feb. 1793); *MR* (Jan. 1793)
Notes: On the half-title: "Price three shillings. Entered at Stationers-Hall." <DB>; plate <ESTC>; 2 plates. <KyU>

Source: letters KyU, State Library of Victoria; ESTC; DB [inspected copy] **Rec # 6170**

Verses Occasioned by the Death of the Late Unfortunate Louis the Sixteenth. By John Macaulay.
London, printed for William Lane, at the Minerva Press, and sold by E. Harlow, 1793.
13 pp.
Genre: poetry
Source: ESTC **Rec # 12780**

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor: being a collection of sentences, divine, moral and historical, selected from the writings of many . . . authors, . . . A new edition.
London, printed for William Lane, 1793.
1 vol. [240]
Genre: collection of maxims ***OthrEd***: Third edition 1791 (Coventry: M. Luckman)
Price: 1s. "neatly bound in red" <DB [Supp]>
Source: ESTC; NUC **Rec # 9110**

Woman as She Should Be; or, Memoirs of Mrs. Menville. A novel. In four volumes. By Mrs. [Eliza] Parsons, author of *Errors of Education, Miss Meredith, Castle of Wolfenbach*, and *Intrigues of a Morning*.
London: Printed for William Lane, at the Minerva, Leadenhall-Street, and sold by E. Harlow, Pall-Mall. M DCC XCIII.
4 vol.
Genre: novel ***Ded***: To Duchess of Gloucester ***Q(t.p.)***: no
Price: 12s. <Mortimore Castle 1793 ad>
Rev: *CR* (Sept. 1793)
Notes: Eliza Parsons, formerly Phelp.
Source: ESTC: DB [inspected copy] **Rec # 4470**

1794

[Castle of Wolfenbach.] Second edition. Castle of Wolfenbach; a German story. In two volumes. By Mrs. [Eliza] Parsons, author of *Errors of Education, Miss Meredith, Woman as She Should Be, Ellen and Julia, &c.*
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street; and sold by E. Harlow, bookseller to Her Majesty, Pall-Mall. M.DCC.XCIV.
2 vol.
Genre: novel; gothic ***Frnt***: yes ***OthrEd***: first edition Lane 1793
Notes: Eliza Parsons, formerly Phelp. Edition statement from head of titlepage <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 4450**

Castle Zittaw, a German tale. By C. R. In three volumes.
3 vol.
Genre: novel
Price: 10s. 6d. sewed <ad Such Follies Are 1795>; 9s. sewed <*CR*>
Rev: *CR* n.s. 14 (May 1795): 113-14
Source: DB **Rec # 4830**

Count Roderic's Castle: or, Gothic times, a tale. In two volumes.
London: Printed for W. Lane, at the Minerva-press, 1794.
2 vol.
Genre: novel ***Motifs***: assasins; attempted rape; political conflict; courtship <Tracy> ***OthrEd***:

Philadelphia edition (William Bradford, 1795); French translation (1807)
Price: 6s. sewed <ad Observant Pedestrian 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* n.s. 13 (Apr. 1795): 469; *MR* n.s. 16 (Apr. 1795): 466-67; *ER* 24 (1794): 392-93; *Ana. R.* 20 (1794): 488-89; *Brit. Crit.* 5 (1795): 665-66
Source: letter MnU; ESTC; DB **Rec # 9630**

The Death of Abel. [Salomon Gessner.] [New edition.]
London, Printed for W. Lane, 1794.
1 vol. [240]
Genre: Scriptural romance <Tompkins>; translation ***OthrEd***: first published 1761; first Minerva 1792
Notes: Translated from German by Mary Collyer.
Source: NUC **Rec # 11660**

Edward de Courcy, an ancient fragment. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIV.
2 vol. [172; 192]
Genre: novel; chivalric; dystopic courtship ***Pref***: "The Editor's Preface" (v-xii) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male orphan ***Nar***: 3rd-p. ***Settings***: 14th c. England ***Motifs***: ancient MSS; anti-Catholic sentiments; historical figures; imprisonment of hero; heroine becomes nun
Plot: The love story of Edward and Ethelinde plays out amidst battles and political intrigue. The couple's difficulties begin with the heroine's father, a grovelling courtier who trades Ed.'s freedom for political favour. Ed. gets out of the Tower of London just in time to smuggle Eth. out of a convent as she is about to take the veil. Eth., feeling bound by her vows, returns to the convent. Ed. becomes a hermit. Later, when she is washed ashore on the Irish coast and they meet, Eth. renounces her decision just before she dies. Ed. dies shortly after.
Price: 6s. sewed <ad Susanna 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *MR* (Dec. 1794)
Source: inspection UA copy; inspection Corvey microfiche copy; ESTC; DB **Rec # 8660**

Ellen, Countess of Castle Howel, a novel, in four volumes. By Mrs. [Anna Maria] Bennett. [*Quotation.*]
London; Printed for William Lane, at the Minerva Press, Leadenhall-Street. And sold by William Creech, Edinburgh. M DCC XCIV.
4 vol. [241; 240; 223; 234]
Genre: novel; euphoric courtship; novel of development ***Frnt***: yes <DB>; no frontispiece in UA copy ***Pref***: "Apology" dated March 12, 1794 ***Q(t.p.)***: attributed: Montaigne ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p.
Price: 14s. <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. sewed <rev.>
Rev: *CR* n.s. 15 (Sept. 1795): 118-19; *MR* n.s. 14 (May 1794): 74-77
Source: inspection UA copy; ESTC, BLC; DB [inspected copy] **Rec # 300**

Ellen Rushford. A novel. In two volumes.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV.
2 vol.
Genre: novel
Price: 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>
Rev: *CR* n.s. 14 (June 1795): 225-26
Source: ESTC; DB [inspected copy] **Rec # 9830**

Fairy Tales: selected from the best authors. In two volumes.
London, printed for William Lane, at the Minerva-Press, 1794.
2 vol.
Genre: collection of fairy tales
Notes: Plates.
Source: DB **Rec # 9910**

A Father's Legacy to his Daughters; by the late Dr. [John] Gregory, of Edinburgh. A new edition. With an elegant frontispiece.
London, printed for William Lane, at the Minerva-Press, [1794?].
1 vol. [142]
Genre: instruction; youth ***Frnt.***: yes, dated 1793 ***OthrEd***: first published 1774
Notes: Plate.
Source: ESTC **Rec # 16640**

The Haunted Castle, a Norman romance. In two volumes. [*Quotation.*] [George Walker, 1772-1847.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M, DCC, XCIV.
2 vol.
Genre: novel ***Q(t.p.)***: yes ***Motifs***: haunted castle; potential incest; ghost; subterranean passages; sliding doors; lost letter; duel; baby-swapping <Tracy>
Price: 6s. sewed <ad Such Follies Are 1795>; 5s. sewed <ad Susanna 1795>
Rev: *CR* n.s. 13 (Feb. 1795): 229
Source: ESTC; DB [inspected copy] **Rec # 6200**

The Hermit; or, The unparalleled sufferings and suprising adventures of Philip Quarll, An Englishman: who was lately discovered upon an uninhabited Island in the South Sea; where he lived above fifty years, without any Human Assistance. Containing I. His Conference with those who found him; to whom he recites the most material Circumstances of his Life: his being born in the Parish of St. Giles, educated by the charity of a Lady, and put Apprentice to a Locksmith. II. His leaving his Master, and being taken up with a notorious House-breaker, who was hanged; his lucky Escape, and going to Sea a Cabin-Boy, marrying a famous Prostitute, enlisting a common Soldier, turning Singing-master, and afterwards being pardoned by the King, turning Merchant, and being shipwrecked on this desolate Island on the Coast of Mexico. A new edition, with an elegant frontispiece. [Peter Longueville.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCIV.
1 vol. [252]
Genre: fictional biography ***Frnt***: by Angus after Bowring ***Pref***: signed "W. L."; notes that tale is "real matter of fact" from a MS received from the merchant who discovered the hermit. ***Q(t.p.)***: no ***ChptDiv***: yes (divided into 3 books) ***ChptHd***: yes ***Pro***: male ***Nar***: 1st-p. frame (2nd and 3rd books in 3rd-p.) ***Settings***: South Seas ***OthrEd***: first published 1727; first Minerva Press edition 1786
Notes: Purporting in the preface to be by Edward Derrington, but in fact by Peter Longueville. Sometimes also attributed to Alexander Bicknell <ESTC>; letter State Library of Victoria notes that in the original edition (1727) the preface is signed P. L. (i.e., Peter Longueville); t.p. has table of contents <UA>; the preface is followed by a poem "On the Hermit's Solitude."
Source: inspection of UA copy; letters NcU, State Library of Victoria; ESTC; **Rec # 12010**

Lucy: a novel, in three volumes. By Mrs. [Eliza] Parsons. [*Quotation.*]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCIV.
3 vol.
Genre: novel ***Q(t.p.)***: yes

Rev: *CR* (June 1794); *MR* (Oct. 1794)
Source: ESTC; DB [inspected copy] **Rec # 4480**

Madeline; or, The castle of Montgomery, a novel. In three volumes. [Isabella Kelly.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street, M DCC XCIV.
3 vol. [224; 275; 246]
Genre: novel; generational ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***:
England (rural) ***Motifs***: Quakers; suicide; death in childbirth
Price: 9s. sewed <ad Susanna 1795>; 10s. 6d. <ad Such Follies Are 1795>
Rev: *CR* (Dec. 1794)
Notes: **Isabella Kelly, afterwards Hedgeland, (1794-1813); although an advertisement in** *Such Follies Are* **(1795) refers to Kelly as the "Daughter of the late Colonel Kelly" she a member of the Fordyce family and Colonel Kelly's widow.**
Source: inspection UA copy; ESTC; DB **Rec # 3060**

The Maid of the Castle. A legendary tale. In three cantos. By Jemima Maria Stratton.
1 vol.
Genre: novel
Price: 3s. <DB>
Rev: *CR* n.s. 10 (Mar. 1794): 344; *MR* n.s. 15 (Oct. 1794): 215; *Brit. Crit.* 3 (1794): 568
Source: DB **Rec # 5880**

Mystic Cottager of Chamouny: a novel, in two volumes. [*Quotation.*]
London: Printed for William Lane, at the Minerva-Press Leadenhall-Street. M DCC XCIV.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 6s. sewed <ad Such Follies Are 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Feb. 1795)
Source: ESTC; DB [inspected copy] **Rec # 10830**

The Necromancer; or, The tale of the Black Forest: founded on facts: translated from the German of Lawrence Flammenberg [i.e. Carl Friedrich Kahlert], by Peter Teuthold. In two volumes.
London: Printed for William Lane, at the Minerva-Press Leadenhall-Street. M DCC XCIV.
2 vol.
Genre: novel: translation; gothic ***Motifs***: ghosts; sorcery; bandits <Tracy>
Price: 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>
Rev: *CR* n.s. 11 (Aug. 1794): 469; *MR* n.s. 16 (Apr. 1795): 465-66; *ER* 24 (1794): 149-50; *Ana R.* 20 (1794): 52-53; *Brit. Crit.* 4 (1794): 194
Notes: Carl Friedrich Kahlert's *Der Geisterbanner* translated from German by Peter Teuthold.
Source: ESTC; DB [inspected copy] **Rec # 3020**

The Offspring of Russell. A novel. In two volumes. [Henry Summersett.]
London, printed for William Lane, at the Minerva-Press, 1794.
2 vol.
Genre: novel
Price: 6s. sewed <ad Duke of Clarence 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (June 1795): *MR* (Feb. 1795)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Henry Summersett.
Source: ESTC; DB **Rec # 5930**

The Palace of Enchantment, or, Entertaining and instructive fairy tales: containing Fortunio | Perfect love | Princess Rosetta | White mouse | Princess Verenata | Florio and Florello | Golden bough | Queen & country girl | Wonderful wand | King and fairy ring | Princess Fair-Star, and Prince Cherry [*sic*]. Illustrated with elegant engravings.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCIV.
1 vol. [282]
Genre: collection of fairy tales ***Frnt:*** by Angus after Dodd, and two other cuts <DB> ***OthrEd***: Minerva 1788
Notes: U of Oxford reports this is a "new edition," but Blakey does not report as such; plates and final advertisement leaf <ESTC>; some of the stories appear to be taken from the Countess D'Aulnoy's *Tales of the Fairies*. <DB>
Source: ESTC; DB [inspected copy] **Rec # 14170**

The Parisian, or Genuine anecdotes of distinguished and noble characters. In two volumes.
[***Quotation.***] [Mary Charlton.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV.
2 vol.
Genre: novel ***Ded***: addressed "to my readers," Charlton makes fun of flattering ones <IG>
Q(t.p.): yes
Price: 7s. sewed <ad The Parisian 1795>; 6s. sewed <ad Pirate of Naples 1801>
Rev: *CR* n.s. 13 (Jan. 1795): 116; *MR* n.s. 16 (Apr. 1795): 466; *ER* 24 (1794): 392
Notes: Ad in *The Wife and Mistress* (1802) has "Parisian; or, Anecdotes of Living Characters."
Source: ESTC; DB [inspected copy] **Rec # 1030**

Pauline; or, The victim of the heart. From the French of [Andre Guillaume Contant] Dorville. In two volumes.
London, printed for William Lane, at the Minerva Press. 1794.
2 vol.
Genre: novel; translation
Price: 6s. sewed <*CR*>
Rev: *CR* n.s. 13 (Jan. 1795): 116
Notes: From the French of Contant d'Orville (1730?-1800); French original unidentified.
Source: ESTC; DB **Rec # 1200**

The Pleasing Companion; a collection of fairy tales, calculated to improve the heart: the whole forming a system of moral precepts and examples for the conduct of youth through life: containing Princess Hebe | Graciosa and Percinet | Story of Finetta | Princess Carpilona | The white cat | The yellow dwarf | Pigeon and dove | Young and handsome | Ornamented with elegant cuts.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCIV.
1 vol. [288, misnumbered 218]
Genre: collection of fairy tales; youth ***Frnt:*** by Angus after Dodd ***Pref***: yes
Price: 2s. 6d. <DB>
Notes: Some of the stories appear to be taken from the Marie Catherine la Mothe, Countess D'Aulnoy's *Tales of the fairies [Contes des fees]*; this is not a reissue of the 1790 edition. <ESTC>
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 8840**

The Polite Songster; or, Vocal melody. Containing a collection of songs, that are sung at the Theatre Royal, Vauxhall Gardens, Ranelagh, and other places of public amusement, and also are included many new ones in no other collection. A new edition.
London: Printed for W. Lane, Leadenhall-Street. M DCC XCIV.
1 vol. [144]

***Genre*:** collection of songs ***Frnt*:** yes
***Price*:** 1s. sewed
Notes: Original paper covers, the front printed as in the title-page, but the date replaced by "Price one shilling." <DB>; the "new" edition is dated 1794 <ESTC>; title was advertised in 1786 (perhaps an earlier edition?)
Source: ESTC; DB [inspected copy] **Rec # 10940**

The Purse; or, Benevolent tar; a musical drama, in one act, as it is performed at the Theatre Royal, Haymarket. By J[ames] C[artwright]. Cross. (The music by Mr. Reeve.)
London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Triphook, 1794.
32 pp.
***Genre*:** musical drama
***Price*:** 1s. <DB>
***Rev*:** *CR* (June 1794)
Notes: Music by Mr. William Reeve for J. C. Cross (d. 1809) <NUC>; British Museum has "a new edition" dated by the catalogue 1794, "Printed (*by Assignment*) for J. Barker."<DB>
Source: ESTC; NUC; DB **Rec # 1310**

The Purse; or, Benevolent tar: a musical drama, in one act, as performed at the Theatre Royal in the Hay-Market. By J[ames] C[artwright]. Cross. (The music by Mr. Reeve.) Second edition.
London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Triphook, 1794.
32 pp.
***Genre*:** musical drama
Notes: Without the music.
Source: ESTC **Rec # 7720**

The Purse; or, Benevolent tar: a musical drama, in one act, as performed at the Theatre Royal in the Hay-Market. By J[ames] C[artwright] Cross. (The music by Mr. Reeve.) Fourth edition.
London, printed by William Lane, at the Minerva. Sold by J. Scatchard; Wm. Miller; and Knight and Triphook, 1794.
32 pp.
***Genre*:** musical drama
Source: ESTC **Rec # 7130**

The Shrine of Bertha: a novel, in a series of letters. In two volumes. By Miss M[aria] E[lizabeth] Robinson.
London, printed for the author, by W. Lane at the Minerva press; sold by Scatchard; Miller; Knight and Triphock, 1794.
2 vol.
***Genre*:** epistolary novel ***OthrEd*:** Second edition 1796: (Printed for the author by G. Cawthorn)
***Price*:** 6s. sewed <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>
***Rev*:** *CR* n.s. 11 (Aug. 1794): 468; *MR* n.s. (Sept. 1794): 108-09; *ER* 23 (1794): 310-11; *Brit. Crit.* 4 (1794): 313-14.
Notes: Attributed to *Scatchard* by *CR*, but to *Lane* by *MR*; Miss M. E. Robinson is the daughter of the more famous Mary Robinson. <G>
Source: ESTC; DB **Rec # 4930**

The Tales of Elam. In two volumes.
London, printed for William Lane, at the Minerva Press, M.DCC.XCIV.
2 vol.

Genre: collection of tales
Price: 6s. <ad Susanna 1795>; 7s. sewed <ad Such Follies Are 1795>
Rev: *CR* n.s. 12 (Nov. 1794): 358; *MR* n.s. 15 (Nov. 1794): 354; *Ana. R.* 20 (1794): 255-58; *ER* 24 (1794): 230; *Brit. Crit.* 4 (1794): 546
Source: letter NcU;ESTC; DB **Rec # 11270**

Taplin Improved; or, A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is liable to; and the methods of cure Exemplified by ten elegant cuts, each the full figure of a horse. Describing all the various parts of that noble animal. Likewise rules for breeding and training of colts: practical receipts for the cure of common distempers incident to oxen, cows[,] calves, sheep, lambs, hogs, &c. To which is prefixed ten minutes advice to the purchasers of horses. By an experienced farrier. [William Taplin.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV.
1 vol. [144]
Genre: instruction ***Frnt***: by R. [Newman?] after W. N., and nine other cuts <DB> ***Pref***: 2 pages
OthrEd: 1790 (Printed by H. Harrison, for N. Frobisher, in the Pavement, York)
Notes: Includes an index; NUC gives year as 1796; p. 60 misnumbered 90.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 6040**

The Triumph of Loyalty. A poem.
London, printed by William Lane, at the Minerva Press; and sold by J. Parsons; B. Crosby, and W. Staines, 1794.
39 pp.
Genre: poetry
Price: 2s. 6d. <DB>
Rev: *CR* n.s. 11 (July 1794): 351; *Ana. R.* 18 (1794): 315
Source: ESTC; DB **Rec # 11360**

Turkish Tales: in two volumes. By Joseph Moser.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. MDCCXCIV.
2 vol. [200; 200]
Genre: collection of oriental tales ***Pref***: (i-iv), plus table of contents for vol. 1 (none for 2)
Q(t.p.): no
Notes: Contents: Selim and Almeria; Prince Kesterman and Felicia; Nourmahal, Queen of the Indies; The Fair Hibernian; and The Barber of Pera.
Price: 6s. sewed <ad Madeline 1794>
Rev: *CR* (Oct. 1794); *MR* (Oct. 1794); *ER* (n.d.)
Source: inspection UA copy; ESTC; DB **Rec # 4180**

The Universal Spelling-book, or a new and easy guide to the English language: . . . A new edition. By Daniel Fenning. . . .
London, printed for William Lane, 1794.
1 vol. [152]
Genre: instruction
Notes: Ill.
Source: ESTC **Rec # 12970**

The Weird Sisters. A novel, in three volumes.
London, printed for William Lane, at the Minerva Press, 1794.
3 vol.
Genre: novel

Price: 9s. sewed <rev.>; 10s. 6d. <ad Such Follies Are 1795>
Rev: *CR* n.s. 12 (Nov. 1794): 358; *MR* n.s. 15 (Dec. 1794): 466; *ER* 24 (1794): 474; *Brit. Crit.* 5 (1795): 74
Notes: Advert. in *Madeline* (1794) gives as 2 vols; by the author of 'A butler's diary', 1792, and 'Waldeck abbey', 1795.<ESTC>
Source: ESTC; DB **Rec # 11520**

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor, being a collection of sentences, divine, moral, and historical, selected from the writings of many . . . authors, . . . Intended not only for the use of schools, but as a pocket companion for the youth of both sexes. A new edition.
London: Printed for William Lane, at the Minerva Press, 1794.
1 vol. [240]
Genre: collection of maxims; youth ***Frnt***: yes
Notes: Page iv misnumbered ii. <ESTC>.
Source: letter U Waterloo; ESTC; NUC; BLC **Rec # 9120**

1795

The Abbey of Saint Asaph. A novel. In three volumes. By the author of *Madeline, of [sic] The castle of Montgomery*. [Isabella Kelly.]
London, printed for William Lane, at the Minerva-Press, 1795.
3 vol.
Genre: novel; euphoric courtship; wedlock (different couples) <Tracy> ***Frnt***: yes ***OthrEd***: Arno Press, 1977 (introduction by Devendra P. Varma) ***Motifs***: working woman (servant); rake; foundling child; supposed underage marriage; ghost; explained gothic elements; wife abuse (husband has wife imprisoned for debt) <Tracy>
Price: 9s. sewed <ad Ruins of Avondale Priory 1796>; 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (July 1795); *MR* 18 (Oct. 1795): 229
Notes: Isabella Kelly, afterwards Hedgeland; plate <ESTC>; according to the *Monthly Review*: "we are terrified with a fiery spectre emitting from its gaping jaws sulphurous flames, and sending forth horrid screams, and with a moving and shrieking skeleton,--only that we may afterwards have the pleasure of finding that there was no occasion to be frightened, the spectre being *only* a man, its infernal flames nothing more than a preparation of phosphorus, and the inhabitant of the skeleton not a ghost but a rat!" <qtd. in Summers *Gothic Quest* 139>)
Source: ESTC; BLC; DB **Rec # 3070**

An Address to the Public, on circulating libraries, &c. [William Lane.]
[London, William Lane, 1795?]
3 pp.
Genre: pamphlet
Notes: Signed: William Lane; drop-head title.
Source: ESTC **Rec # 12960**

Audley Fortescue; or, The victim of frailty. A novel. In two volumes. By Mr. [John] Robinson.
London, printed for William Lane, at the Minerva Press, 1795.
2 vol.
Genre: novel ***OthrEd***: Dublin edition
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. boards <rev. 1796>
Rev: *CR* n.s. 16 (Jan. 1796): 115-16; *Brit. Crit.* 8 (1796): 179
Source: DB; Forster **Rec # 4920**

Augusta Denbeigh; a novel. In three volumes.
London, printed for William Lane, at the Minerva Press, 1795.
3 vol.
Genre: novel
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* n.s. 15 (Sept. 1795): 119
Source: ESTC; DB **Rec # 9330**

The British Songster; or, Pocket companion: a choice collection of comic and entertaining songs, . . . A new edition.
London, printed for William Lane, Minerva-Press, [1795?]
1 vol. [176]
Genre: collection of songs
Source: ESTC **Rec # 13090**

The Castle of Ollada. A romance. In two volumes. [Francis Lathom.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol. [220; 231]
Genre: novel, chivalric romance ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: mostly quotations: Home, *Shakespeare, Dryden, Prior, Milton, Akenside, Penrose, Cibber ***OthrEd***: 2nd edition, 1799 ***Pro***: male ***Settings***: Spain ***Motifs***: gothic and sentimental elements; rape; near incest; imprisonment; attempted infanticide; problems of identity; switched or missing children; filial duty; deathbed scene; spectre; tourney; wise monk; Moors; castle; knights; fraticide
Plot: A man poisons his brother in order to marry his wife. Fatima, a former Moorish captive who has converted to Christianity. When she refuses him, he locks her in a secret room and rapes her. He attempts to kill the child that results. The novel opens much later when the man believes himself near death and says enough to get his nephew looking throughout the castle. Fatima is reunited with her son. The man eventually dies awash in an ocean of filial tears and forgiveness.
Price: 6s. sewed <ad Observant Pedestrian 1795>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (July 1795); *MR* 18 (Oct. 1795): 223-24
Notes: Bookseller's inscription on UA copy notes that this is FL's 1st novel written at 17; Summers *Gothic Quest* gives date as 1794 (139).
Source: inspection UA copy; ESTC; DB; Summers *Gothic Quest* **Rec # 3310**

Cicely; or, The rose of Raby. An historic novel, in four volumes. [Agnes Musgrave.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCV.
4 vol.
Genre: novel ***Frnt***: yes
Price: 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (May 1796)
Source: ESTC; DB [inspected copy] **Rec # 4280**

Count Roderic's Castle: or, Gothic times, a tale. In two volumes. By the author of The carpenter's daughter, &c. &c. . . . Second edition.
London, printed for William Lane, at the Minerva Press, 1795.
2 vol.
Genre: novel ***Frnt***: yes ***OthrEd***: 1st edition, Minerva 1794
Notes: Edition statement from head of titlepage.
Source: ESTC **Rec # 16590**

Count St. Blancard; or, The prejudiced judge, a novel. In three volumes. By Mrs. [Mary] Meek [*sic*].
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel; euphoric courtship <Tracy> ***Frnt***: yes ***OthrEd***: Arno Press, 1977 (foreword Devendra P. Varma, introduction John Garrett) ***Pro***: male; identity problem <Tracy> ***Motifs***: kidnapped baby; abduction of heroine; imprisonment in convent; mark identifying infant <Tracy>
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <ad Cordelia 1799>
Rev: *CR* (Nov. 1795); *MR* (Oct. 1795)
Source: BLC; DB [inspected Sadleir's copy] **Rec # 3800**

The Democrat: interspersed with anecdotes of well known characters. In two volumes. [Henry James Pye.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol.
Genre: novel ***OthrEd***: American edition (new York, Printed for J. Rivington, 1795) has title *The Democrat; or, Intrigues and adventures of Jean le Noir* <letter IU>
Price: 9s. sewed <ad Disobedience 1797>; 6s. sewed <ad Cordelia 1799>; 7s. sewed <ad Margarita 1799>
Rev: *Brit. Crit* (Dec. 1796) <ad Judith 1800 has Jan. 1796>; *MR* (Feb. 1796)
Notes: Also published with the title: "The democrat: or, intrigues and adventures of Jean le Noir" <ESTC>; Henry James Pye, Poet Laureate (1745-1813)
Source: letters IaU, MnU; ESTC; DB [by inspection Bodl copy] **Rec # 4810**

Devout Exercises of the Heart, in meditation and soliloquy, prayer and praise. By the late . . . Mrs. Elizabeth Rowe. Reviewed and published, at her request, by I. Watts, D.D. A new edition.
London, printed for William Lane, at the Minerva Press, 1795.
1 vol. [163]
Genre: religious literature ***OthrEd***: first published 1737
Notes: Page xxvi misnumbered xvi.
Source: ESTC **Rec # 12690**

A Dictionary of Love; wherein is the description of a perfect beauty; the picture of a fop or macaroni and a key to all the arch phrases and different terms used in that universal language. With notes.
London: Printed for W. Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
1 vol. [129]
Genre: instruction <?> ***Frnt***: yes
Notes: Based on Jean Francois Dreux du Radier's *Dictionnaire d'Amour*. <ESTC>
Source: ESTC; DB [by inspection Sadlier's copy] **Rec # 9730**

The Duke of Clarence. An historical novel. In four volumes. By E. M. F. [Mrs. E. M. Foster.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
4 vol. [251; 303; 230; 244]
Genre: novel; historical (middle ages); euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: Yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: medieval England
Price: 12s. sewed <ad Observant Pedestrian 1795>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Apr. 1795); *MR* (May 1795); *ER* (Mar. 1795)
Notes: Attributed by Minerva Library Catalogues of 1802 and 1814 to Mrs. Foster <DB>; according to Summers this book "with its gallant hero, Edgar, and its gentle heroine Elfrida de

Clifford, has a full complement of ghosts, including the spectre of the murdered Montcalm and the phantom of Clarence in complete armour" (*Gothic Quest* 174).
Source: inspection UA copy; ESTC; NUC; DB [by inspection] **Rec # 13810**

The Economy of Human Life: Translated from *an Indian manuscript, written by an Ancient Bramin*; with an Account of the Manner in which the said manuscript was discovered in a letter From an English Gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodsley.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
1 vol. [199]
Genre: collection of moral maxims ***Frnt***: yes; Top: Lane's Edition; Bottom: Economy of Human Life. ***Pref***: Order of prefatory material is as follows: 1. "Advertisement to the Public" which explains that "this ancient piece of Eastern Instruction" is shared for the public good and that it is necessary to conceal the correspondent in China.); 2. "Preface" (i) to the Earl of Chesterfield, dated May 12, 1749 (ii) To the great Representative of God; 3. Table of Contents; 4. Introduction ***Intro***: yes ***ChptDiv***: yes ***ChptHd***: yes ***OthEd***: first published 1750 (dated 1751); first Minerva edition 1793 ***Nar***: elaborate framed narration.
Plot: According to the preface, the emperor of Chian sent Cao-tsou to Tibet to the Lamas to examine some ancient writings. This "small system of morality was the"most ancient piece" discovered (xiii). Some attribute it to Confucious (translated by the ancient Bramins); some attribute it to "the institutes of Lao Kiun, another Chinese philosopher"; some say written by "Bramin Dandames"; others that it is written by a European. Apologizes for style. Says it is patterned on the book of Job, Psalms, etc.
Price: 1s. 3d. <ad Affectionate Brothers 1816, red sheep, "For the Instruction and Amusement of Youth">
Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill. <ESTC>
Source: inspection of UA copy; ESTC; DB **Rec # 1580**

The Enchanter; or, Wonderful Story Teller: In which is contained a series of adventures, curious, surprising, and uncommon; calculated to amuse, instruct, and improve younger minds.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
1 vol. [127]
Genre: collection of fairy stories; youth/children ***Frnt***: yes ***Q(t.p.)***: unattributed
Plot: Stories include: *History of the Princess Hebe, and the Fairy Anguiletta*; *The Royal Ram, or, the Wishes*; *Graciosa and Percinet*; *The Curious Story of Finette*; *The Story of the White Cat*. In *The Story of the White Cat* three princes are sent off to each find a series of three things. The youngest is helped by a white cat which turns into a princess, which is the final requirement.
Source: inspection UA copy; ESTC **Rec # 13000**

The English Merchant; or, The fatal effects of speculation in the funds: a novel, by Thomas Bolas. In two volumes.
London, printed for William Lane, at the Minerva Press, 1795.
2 vol.
Genre: novel
Price: 6s. sewed <DB Sup>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *Brit. Crit.* 8 (1796): 671-72
Notes: Thomas Bolas, fl. 1795 .
Source: ESTC; DB Sup [Adv 1795] **Rec # 12720**

Fables. [John Gay.] [New edition.]
1 vol. [167]

Genre: collection of fables, poetry *OthrEd*: first published 1727, 1738
Notes: 1 plate.
Source: NUC **Rec # 13860**

Fables by the late Mr. [John] Gay. A new edition. In one volume complete.
London: Printed for William Lane, at the Minerva Press. Leadenhall-Street. M. DCC. XCV.
1 vol. [213]
Genre: collection of fables, poetry *Frnt*: yes *Ded*: To Duke of Cumberland *OthrEd*: first published 1727, 1738
Price: 1s. bound <DB>
Notes: Pp. 109 and 158 misnumbered 107 and 138 respectively.
Source: inspection UA copy; ESTC; DB [by inspection BM copy] **Rec # 1880**

Fables for the Female Sex. By Edward Moore. A new edition. [*Quotation.*]
London: Printed for W. Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
1 vol. [140]
Genre: collection of fables *Frnt*: yes; also tailpiece <DB> *Q(t.p.)*: yes
Price: 1s. bound <DB>
Notes: Edward Moore of Abingdon , 1712-1757 <NcU>; 3 plates; includes three fables by Henry Brooke (cf. preface to 1st edition, and H. M. Scurr, Henry Brooke, 1922, p. 117) <NcU>
Source: letter NcU; ESTC; DB [inspection BM copy] **Rec # 4150**

The Fairiest [*sic*]; or, Surprising and entertaining adventures of the arial beings; . . . the whole selected to amuse and improve juvenile minds. [after Madame Marie-Catherine d'Aulnoy.]
London. printed for William Lane, at the Minerva-Press, 1795.
1 vol. [124]
Genre: collection of fairy stories; youth
Notes: Plate; a selection of fairy tales from "Les contes des fees" after Marie, Comtesse d'Aulnoy.
Source: ESTC **Rec # 13110**

The Fate of Sedley. A novel. By the author of *The Offspring of Russell*. In two volumes. [Henry Summersett.]
London, printed for William Lane, at the Minerva-Press, 1795.
2 vol.
Genre: novel
Price: 6s sewed <ad Disobedience 1797>; 7s <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* n.s. 16 (Feb 1796): 222; *Brit. Crit.* 8 (1796): 179
Notes: Attributed by Minerva Library Catalogue of 1814 to Henry Summersett <DB>; Stonehill. Cat. No. 128, item 106. <DB>
Source: ESTC; DB **Rec # 5940**

A Father's Legacy to his Daughters. By the late Dr. [John] Gregory, of Edinburgh. A new edition. With an elegant frontispiece.
London: Printed for William Lane, at the Minerva press. 1795.
1 vol. [142]
Genre: moral instruction for youth. *Frnt*: yes; oval, "Dr. Gregory's Legacy" written below. Signed "B.Reading 1793" *Pref*: (iii-viii) States that this was not written for publication: it was written for the author's motherless daughters. *Intro*: 11-18 *Q(t.p.)*: no *ChptDiv*: yes *ChptHd*: no
Plot: Sees women "not as domestic drudges, or the slaves of our pleasures, but as our companions and equals; as designed to soften our hearts and polish our manners" (16-17).

Notes: 1 leaf of plates <CaQMM>; NNPM also notes 1 leaf plates and adds 1 ill. (etching).
Source: inspection of UA copy; letters CaQMM, NNPM; C.R. Johnson Rare Book Collections Catalogue 32, 1990, item 142; ESTC; DB **Rec # 2080**

The Frolics of an Hour. A musical interlude. As performed at the Theatre-Royal, Covent-Garden.
London, printed at the Minerva Press, 1795.
20 pp.
Genre: musical
Source: ESTC **Rec # 12850**

The Funny Jester.
Printed for William Lane, [ca. 1795?]
Genre: collection of jokes
Source: letter NZWNa **Rec # 12240**

General Regulations and an Explanation of the Principal Words of Command for the use of the Light Horse Volunteers of the cities of London & Westminster.
[London]. Printed for the Corps at the Minerva Press Leadenhall Street, 1795.
1 vol. [123]
Genre: military instruction
Notes: Engraved titlepage.
Source: ESTC **Rec # 13260**

[General Regulations and an explanation of the principal words of command for the use of the Light Horse Volunteers] The Great-Britain Army Light Horse Volunteers .
Printed for the Corps at the Minerva Press Leadenhall Street, 1795.
Genre: military instruction
Notes: Probable title is "General Regulations and an explanation of the principal words of command for the use of the Light Horse Volunteers of the cities of London & Westminster"
Source: ESTC **Rec # 14230**

The House of Tynian. A novel. In four volumes. [George Walker.]
London, printed for William Lane, at the Minerva Press, 1795.
4 vol.
Genre: novel ***OthrEd***: Dublin 1796 (P. Wogan, P. Byrne ,. W. Jones, J. Rice, and G. Folingsby)
Price: 14s. <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. boards <rev.>
Rev: *CR* n.s. 15 (Nov. 1795): 342-44; *Brit. Crit* 7 (1796): 315
Source: ESTC; DB **Rec # 6210**

Jemima. A novel. In two volumes. By the author of *Zoriada, or Village annals, &c.* [Anne Hughes.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol.
Genre: novel ***Frnt***: yes
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed. 1796>
Rev: *CR* (Dec. 1795)
Source: ESTC; DB [by inspection] **Rec # 2850**

A Lecture on Heads, written by George Alexander Stevens, Esq. with additions by Mr. Pilon; as delivered by Mr. Charles Lee Lewis, at the Theatre Royal Covent Garden, the Royalty Theatre, Well Close Square, and in various parts of Great Britain, also in the West Indies. To which is added *An Essay on Satire*. A new genuine edition corrected.
London: Printed and sold by William Lane, 1795.

52 pp.
Genre: lecture ***Motifs***: satire: characters and characteristics
Notes: Edition statement from head of t.p. <ESTC>; includes index <State Library of Victoria>; George Alexander Stevens, 1710-1784; Frederick Pilon, 1750-1788; Charles Lee Lewes, 1740-1803.
Source: letters U Sydney, State Library of Victoria; ESTC **Rec # 12460**

Lord Chesterfield's Advice to his Son, on men and manners: or, a new system of education: in which the principles of politeness, the art of acquiring a knowledge of the world, with every instruction necessary to form a man of honour, virtue, taste, and fashion, are laid down in a plain, easy, familiar manner, adapted to every station and capacity. The whole arranged on a plan entirely new. [Philip Dormer Stanhope, 4th Earl of Chesterfield.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
1 vol. [152]
Genre: instruction ***Frnt***: yes ***Intro***: "Advertisement" (3-4): written for the aid of a natural son (by Madame du Bouchet, a French lady) whom he loved with all the fondness of a father. and whose education occupied him for a number of years of his life. ***ChptDiv***: no [divisions by subject, complete with heads] ***OthrEd***: first published 1774
Price: 1s. <DB>
Notes: 3 page index at back of book; Philip Stanhope, 1694-1773.
Source: inspection UA copy; ESTC; DB **Rec # 5830**

Maxims and Moral Reflections. By the Duke de La Rochefoucault. An improved edition. [François de Marsillac duc de La Rochefoucauld.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCV.
1 vol. [127]
Genre: collection of maxims ***Frnt***: yes ***OthrEd***: Translation of *Réflexions ou sentences et maximes morales* (1665)
Notes: With an index, plate, frontispiece. <ESTC>
Source: ESTC; DB [inspection of BM copy] **Rec # 16550**

Merry Companion; or, Feast for the sons of Comus. Containing the humourous, ludicrous, droll, laughable, comic, funny, imitative, entertaining, somgs, that are sung by the merry & diverting choice spirits; the whole compiled to preserve good humour & harmony . . . By direction of the goddess of mirth & health. the beautiful Vestina.
London, Printed for W. Lane [ca. 1795?]
1 vol. [96]
Genre: collection of songs ***Front***: yes ***OthrEd***: Minerva 1786
Source: NUC **Rec # 14140**

The Muse in Good Humour; or, Momus's banquet: a collection of choice songs, including the modern.
London, printed for William Lane. [1795?]
1 vol. [144]
Genre: collection of songs ***Frnt***: yes
Price: 1s. sewed <DB>
Source: ESTC; DB Sup [Adv 1794] **Rec # 12910**

Mysteries Elucidated, a novel. In three volumes. By the author of *Danish Massacre, Monmouth, &c.* [Anna Maria MacKenzie.]
London: Printed for William Lane. at the Minerva Press. Leadenhall-Street. M. DCC. XCV.
3 vol.

Genre: novel ***Frnt***: yes ***Ded***: To Caroline Princess of Wales ***Pref***: Address "to the readers of modern romance," signed Anna Maria Mackenzie
Price: 10s. 6d. sewed <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Mar. 1796); *MR* (Oct. 1795)
Notes: Anna Maria ManKenzie, formerly Johnson, formerly Cox, formerly Wight; the half-titles and titlepages are apparently cancels. <ESTC>
Source: letter NcU; ESTC; DB [inspection of Bodl copy] **Rec # 3660**

Netley Abbey: a Gothic story. In two volumes. [*Quotation.*] [Richard Warner, 1763-1785.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
2 vol.
Genre: novel ***Frnt***: yes <State Libr. Victoria> ***Q(t.p.)***: yes
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed., 1796>
Notes: This is a reissue with cancel title-page of a novel first published earlier in the same year in Southampton: *Netley Abbey: A Gothic Story*, 2 vol., (Southampton: Printed for the Author [the Rev. Richard Warner], by T. Skelton. And sold by C. Law, Ave Mary Lane, London. 1795.): German translation: *Kloster Netley*, 1 vol., 1796 <Summers *A Gothic Bibliograhy* (443), includes a copy of the titlepage of Skelton edtion>
Source: letter State Library of Victoria; ESTC; DB [inspected copy] **Rec # 6250**

The Observant Pedestrian; or, Traits of the heart: In a solitary tour from Cærnarvon to London: In two volumes, by the author of *The Mystic Cottager*.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
2 vol. [196; 234]
Genre: novel ***Pref***: 4 pages ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: heads (e.g. "The Mule Driver") ***Pro***: male ***Nar***: 1st-p. ***Settings***: England ***Motifs***: Negro; dialect; fictional, travel narrative
Plot: Collection of descriptive vignettes of people and things observed in a supposed journey on foot; travel narrative; highly sentimental..
Price: 7s. sewed <ad Melissa and Marcia, 2nd ed. 1796>
Rev: *CR* (Nov. 1795)
Source: inspection UA copy; ESTC; DB **Rec # 8780**

Orwell Manor. A novel, by Mary Elizabeth Parker, in three volumes.
London: Printed for the author, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel ***S.L.***: yes ***Q(t.p.)***: yes
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *MR* (Sept. 1795)
Source: ESTC; DB [inspected copy] **Rec # 4410**

Phantoms of the Cloister; or, The mysterious manuscript. A novel. In three volumes. [*Quotation.*] [I. H.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M. DCC. XCV.
3 vol.
Genre: novel ***Ded***: To Eliza & Maria, signed I. H. ***Q(t.p.)***: yes
Notes: In vol. 2 for *cloister* read *cloisters*<DB> (i.e.,'Phantoms of the cloisters'<ESTC>)
Source: ESTC; DB [inspected copy] **Rec # 12980**

Plain Sense, a novel, in three volumes. [*Quotation.*] [Alethea Brereton Lewis.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
3 vol.

Genre: novel ***Q(t.p.)***: yes ***OthrEd***: 2nd edition, Lane, 1796; 3rd edition, Lane, 1799
Plot: see notes 3rd edition (1799)
Price: 9s. sewed <ad Melissa and Marcia 2nd ed. 1796>; 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *Brit. Crit.* (n.d.) <ad The Restless Matron 1799>
Source: ESTC; NUC; DB [inspected copy] **Rec # 7690**

Secresy, or The ruin on the rock. In three volumes. By a woman. [Eliza Fenwick.]
London: Printed for the author, and sold by William Lane, Leadenhall-Street; Knight and Co., booksellers to His Majesty, St. James's Street; Miller, Old Bond-Street; Hodgson, Wimpole-Street; E. Harlow, bookseller to the Queen, Pall-Mall; and Scatchard, Paternoster-Row. [1795.]
3 vol.
Genre: novel; dystopic courtship ***Q(t.p.)***: yes ***Motifs***: gothic elements
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <rev.>
Rev: *CR* n.s. 14 (July 1795): 349-350; *MR* n.s. 18 (Sept. 1795): 110; *Brit. Crit.* 6 (1795): 545; *ER* 6 (1795): 473
Source: DB [inspected copy] **Rec # 1750**

Such follies Are: a novel. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCV.
2 vol. [197; 262]
Genre: epistolary novel; didactic ***Q(t.p.)***: no ***ChptDiv***: n/a
Plot: Framed Structure. Written as a letter to "Eugenuis," this conventional courtship plot offers a good deal of social discussion. After explicitly pointing out that "good blood" is meaningless, the narrator illustrates it with the history of two families. The Seaforths are proud and vain, but of good blood while the Hanways are merchants but wise, good, and virtuous. Although the Seaforths throw off their daughter when she marries a Hanway, the Hanways eventually rescue the other family.
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. <*Brit. Crit.*>
Rev: *Brit. Crit.* 6 (1795): 189
Source: inspection Corvey microfiche; ESTC; DB [by inspection of BM copy] **Rec # 11210**

Susanna; or, Traits of a modern Miss; a novel. In four volumes. [Mrs. Bullock.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCV.
4 vol. [240; 250; 246; 251]
Genre: novel; wedlock ***Frnt***: yes ***Pref***: Chapter 1 has "author's humble address to the reader" (1-4) ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: summarizing heads ***Pro***: female ***Nar***: intrusive ***Settings***: London; Northumberland ***Motifs***: parody of romance heroine; imprisonment by husband; contrasting heroines; reading heroine; elopement; duel; merchant class heroine; dialect (North England); Methodism; separation; unhappy marriage; heroine turning to religion; circulating libraries; reflection on writing; poetry in text
Plot: The only daughter of a merchant, Susanna's difficulties begin when her maid introduces her to novels and the circulating library. Like Arabella in *The Female Quixote*, Susanna begins to see adventures and lovers everywhere. She elopes several times, finally marrying "a gamester, and a debauchee" who exploits her and will only agree to separate if bought off. Susanna repents during an illness and turns to Methodism, where she is feted for her fortune. The novel leaves her enjoying "her rhapsodies, her manifestation, and inspirations."
Price: 12s. sewed <ad Duke of Clarence 1795>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* n.s. 14 (May 1795): 113; *Brit. Crit.* 5 (1795): 175
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Bullock. <DB>
Source: inspection of Corvey microfiche; DB **Rec # 800**

To the Master, Wardens, and Court of Assistants of the Worshipful Company of [blank].
London: Printed at the Minerva Press, Leadenhall-Street, [1795?].
Genre: pamphlet (?)
Source: ESTC **Rec # 17340**

The Traditions, a legendary tale. In two volumes. Written by a young lady. [Mary Martha Butt]
London: Printed for William Lane, Minerva, Leadenhall Street. M.DCC.XCV.
2 vol. [210; 234]
Genre: novel ***S.L.***: (v-xxviii) ***Ded***: To Mr. St. Quentin, signed"From your late Pupil, and sincere friend, The Author." ***Q(t.p.)***: attributed prose: Addison ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Pope, *Dr. Butt, Waller, Rowe, Prior, Miss Seward, *Young, Miss Charlotte Smith, Milton, *Burns, Akenside, Otway, Mr. Mason, Blair, Shaw, Dryden, Dr. Glyn, Shakespeare. Cowper, Boyse ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: bigamy; gothic elements (mysterious figure); female villain; two enemy families; girls raised in seclusion
Plot: Two feuding families each have a tradition, or prophecy. In one family it is that the daughters of their house will suffer in the other family's castle; in the other tradition a descendent of the other family will restore peace between the two houses. Both traditions come true before this novel concludes. A daughter of the one house, unhappy with her prospective husband, runs away to the other family, marries, and is very unhappy until her husband's supposedly dead first wife reappears. She returns home, marries as she was intended. Families reconcile.
Price: 6s. sewed <ad Margarita 1799>; 7s. sewed <rev.>
Rev: *CR* n.s. 14 (July 1795): 353-355; *MR* n.s. 18 (Oct. 1795); 229 ; see also *TLS* (Nov 8, 1934): 780; *ER* 26 (1795): 153
Notes: Mary Martha Butt, later Sherwood (1775-1851); includes a note following the dedication from Mr. St. Quentin (Hans Place. Brompton, May 10th, 1795) thanking the subscribers. According to the *Monthly Review*: "The principal fault of the work is that it gives too much encouragement to superstition, by connecting events with preceding predictions, and by visionary appearances, for which the reader is not enabled to account from natural causes" (qtd. Summers *Gothic Quest* 140).
Source: inspection UA copy; ESTC; DB [by inspection] **Rec # 830**

Victim of Passion, or Memoirs of the Comte de Saint Julien.
Genre: novel
Source: DB **Rec # 11460**

The Voluntary Exile, in five volumes, by Mrs. [Eliza] Parsons, author of *Lucy*, &c. &c. [*Ornament.*]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCV.
5 vol.
Genre: novel ***Frnt***: yes
Price: 15s. sewed <ad Observant Pedestrian 1795>; 17s. 6d. <ad Such Follies Are 1795>
Rev: *CR* (July 1795); *MR* (Aug. 1795)
Notes: According to the *Critical Review* this novel has merit, but "horror is crowded upon horror till our sympathy becomes exhausted and we read of faintings, death and madness with perfect apathy" (Summers *Gothic Quest* 93).
Source: ESTC; DB [by inspection BM copy] **Rec # 4490**

Waldeck Abbey. A novel. In two volumes. By the author of *The Weird Sisters*, *Butler's Diary*, &c.
London, printed for William Lane, at the Minerva-Press, 1795.
2 vol.
Genre: novel
Price: 7s. sewed <ad Princess of Zell 1796>; 6s. <*CR*>

Rev: *CR* n.s. 15 (Oct. 1795): 236
Source: ESTC; DB **Rec # 11480**

1796

The Abbey of Clugny. A novel. By Mrs. [Mary] Meeke, . . . In three volumes.
London, printed for William Lane, at the Minerva-Press, 1796.
3 vol.
Genre: novel
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Apr. 1796); *MR* (Apr. 1796)
Notes: DB has date as 1795.
Source: ESTC; BLC: DB **Rec # 8390**

Anna, or, Memoirs of a Welsh heiress. By Mrs. [Anna Maria] Bennett, author of *Ellen Countess of Castle Howell, &c. &c.* Fourth edition. In four volumes.
London: Printed for William Lane, at the Minerva-press. Leadenhall-Street. M.DCC.XCVI.
4 vol.
Genre: novel ***ChptDiv***: yes ***ChptHd***: headings (e.g., "An Accident") ***OthrEd***: First published by White (Dublin, 1785). Lane also published editions 1785, 1786, 1796. The Dublin edition (White, 1786) labelled as 4th edition should probably be regarded as third since the London "Fourth Edition" came out in 1796 <C R. Johnson Rare Book Collections Catalogue 36, item 71>.
Pro: female ***Settings***: London; Wales ***Motifs***: good parson / bad minister; anti-Methodist sentiments; conservative views on class; inset tales; identity problems; libertines; duel; female education; novel reading; attempted rape/abduction; working heroine; social satire; French maid as villainess; carriage accident; heroine with smallpox; deathbed tableau; faithful wife; suicide (male); heroine arrested; dialect (judge); British merchant class; providential discoveries move plot
Plot: From 1785 edition: Hypocritical Methodist minister adopts mysterious foundling because of accompanying trunk of money. Anna attracts the attention of a villain at 14. Colonel Gorget a 50-year-old dissolute hypocite who plots and pursues Anna throughout novel. Anna attracts other unwanted suitors; the man she loves is Charles Henley. Although Anna does find occasional refuge (in Wales at the home of her former governess, for example), for much of the novel she is forced to make her own way. She must work to support herself (governess, companion, sewing, embroidery). She suffers numerous attempts at seduction, abduction and rape; a number of false accusations (one which lands her in prison); as well as poverty and illness. In end she is disovered to be the hero's cousin, rich, and noble; her father had been cast off after marrying a woman with trade connections. Novel marked by strong psychologically accurate characterization and lively social satire.
Price: 14s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. sewed <ad Ellen, Countess of Castle Howel, 2nd ed., 1805>
Source: inspection Corvey microfiche; ESTC **Rec # 7050**

Antoinette, a novel, in two volumes. [Anne Plumptre.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street.
2 vol. [234; 252]
Genre: novel; euphoric courtship; wedlock ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Thompson, *Shakespeare, Savage, Mallet, Mason, Jephson, Merry, *Akenside, Ambrose Philips, Glover, Falconer ***OthrEd***: Philadelphia edition of 1800 as *Antoinette Percival* ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Ireland, France
Plot: A two-generational novel in which a young man yields to parental pressure to marry even though he has already contracted a secret marriage in France. Haunted by the fear of having

committed bigamy and unable to learn the fate of his first wife, he eventually disappears for a fifteen-year adventure that sees him captured by pirates, enslaved by an oriental despot, and imprisoned in the Bastille. Meanwhile his wife in Ireland staunchly raises their son and a mysterious orphan, Antoinette, later discovered to be the hero's legitimate daughter from his first marriage. The narrative is conservative, reinforcing the second wife's Griselda-like forbearance.
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Feb. 1796)
Source: inspection UA copy; ESTC; DB **Rec # 4780**

Anzoletta Zadoski. A novel. In two volumes. By Mrs. [Ann] Howell, author of *Georgina, &c. &c.*
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
2 vol.
Genre: novel
Price: 7s. sewed <ad Cicely 2nd ed 1796>
Rev: *CR* (Nov. 1797)
Notes: Ann Howell, formerly Hilditch.
Source: ESTC; DB [inspected copy] **Rec # 2780**

Austenburn Castle. [In two volumes. <Forster>] By an unpatronized female.
2 vol.
Genre: novel ***OthrEd***: Dublin: P. Wogan, P. Byrne, J. Rice, J. Boyce, and W. Porter (1796)
Price: 7s. sewed <ad Melissa and Marcia 2nd ed. 1796>; 6s <rev. 1796>
Rev: *CR* n.s. 16 (Feb. 1796): 222; *Brit. Crit.* 8 (1796): 306
Source: DB **Rec # 9350**

Bungay Castle: a novel. By Mrs. [Elizabeth] Bonhote. Author of *The Parental Monitor, &c.* In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCVI.
2 vol.
Genre: novel ***Frnt:*** by Springsguth ***Ded***: Dated 1797 to the Duke of Norfolk ***Q(t.p.)***: yes
Price: 6s. sewed <ad Rose-Mount Castle 1798>; 7s. sewed <ad Mysterious Wife 1797>; 8s. sewed <ad Stella of the North 1802>
Rev: *CR* (Oct. 1797); *Brit. Crit.* 11 (1790): 563
Notes: BLC lists as 1797.
Source: ESTC; BLC; DB [inspected copy] **Rec # 540**

The Children of the Abbey, a tale. In four volumes. By Regina Maria Roche. [*Quotation.*]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol.
Genre: novel; euphoric courtship ***Frnt:*** by Springsguth after Stevenson ***Ded***: To Major-General Sir Adam Williamson. ***Q(t.p.)***: yes ***Motifs***: gothic elements
Price: 12s. sewed <ad The Mansion House 1796>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Regina Maria Roche, formerly Dalton.
Source: ESTC; BLC; NUC; DB [inspected copy] **Rec # 4980**

Cicely; or, The rose of Raby. An historic novel. In four volumes. The second edition. [Agnes Musgrave.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street M.DCC.XCVI.
4 vol. [216; 235; 245; 238]
Genre: novel ***Frnt:*** yes ***Intro***: i-xvi ***Q(t.p.)***: no ***ChptDiv***: no ***OthrEd***: 1795 ed. Lane ***Pro***: female ***Nar***: 1st-p. ***Motifs***: female memoirs

Plot: Writer "Eliz of York" writes "the regular detail of a life" ending narrative with her impending death.
Price: 12s. <ad Princess of Zell 1796>
Source: inspection Corvey microfiche; ESTC; NUC; DB Sup [Adv 1796] **Rec # 7360**

Considerations Respecting the Volunteer Corps to be raised by the East-India Company; addressed to the proprietors of East-India stock.
London, printed by William Lane, at the Minerva Press, [1796.]
15 pp.
Genre: pamphlet
Notes: Signed and dated: A proprietor. Oct. 12, 1796.
Source: ESTC **Rec # 12900**

The Death of Abel. In five books. Attempted [by Mary Collyer] from the German of Mr. [Salomon] Gessner. A new edition.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
1 vol. [203]
Genre: "Scriptural romance"; translation ***Frnt***: yes ***OthrEd***: first published by Minerva 1792
Price: 1s. bound <DB>; 2s. <ad Affectionate Brothers 1816>
Notes: This is a translation of Gessner's *Der Tod Abels*. See notes for 1792 edition.
Source: ESTC; BLC; DB [inspected copy] **Rec # 9680**

The Democrat: interspersed with anecdotes of well known characters. In two volumes. Second edition. [Henry James Pye.]
London, Printed for William Lane, at the Minerva Press, 1796.
2 vol.
Genre: novel
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Also published with the title *The Democrat; or, Intrigues and adventures of Jean le Noir*. <ESTC>
Source: letter NcU; ESTC; DB [inspected copy] **Rec # 4820**

Eloise de Montblanc. A novel. In four volumes. [Lady Mary C---r.]
London, printed for William Lane, at the Minerva-Press, 1796.
4 vol.
Genre: novel ***Pref***: yes
Price: 12s. sewed <ad Ruins of Avondale Priory 1796.>; 14s. sewed <ad Stella of the North 1802>
Rev: *CR* n.s. 23 (July 1798): 233; *Brit. Crit.* 9 (1797): 674; *MM* 4 (July 1797): 37
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lady Mary C---r. <DB>; according to Summers "[t]he story has youthfulness, but it also shows very considerable talent, and it is not without charm." <*Gothic Quest* 89>
Source: ESTC; DB **Rec # 9850**

The Farmer of Inglewood Forest, a novel. In four volumes. By Elizabeth Helme. [*Quotation.*]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol. [230; 235; 225; 230]
Genre: novel: sentimental; generational ***Frnt***: yes: a figure holds a lantern up to look at a sleeping woman or child. ***Ded***: "To Mrs. Hastings" signed "E. Helme" ***Q(t.p.)***: unattributed prose
ChptDiv: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***: rural England; London ***Motifs***: urban rural contrast; incest; generational; murder; punished woman
Plot: The rural idyllic life of Farmer Godwin and his family is interrupted by a carriage accident

which introduces urbanized trouble in the figure of Whitmore and his sister. Godwin's son Edwin developes a taste for city life and general depravity which he introduces to his sister Emma, who is seduced and eventually sinks into prostitution. Edwin also ruins his country sweetheart who dies giving birth to their illegitimate daughter. Time passes, and Edwin, who does not realize that their child lived, nearly rapes his daughter as a young woman. Emily is shocked into repentance when she finds herself in bed with her brother; she dies penitent. Edwin commits suicide. Family is properly reinstated by the proper marriages of the next generation.
Price: 16s. sewed <ad Stella of the North 1802>; £1 <ad Substance and Shadow 1812>
Rev: *CR* (Mar. 1797)
Notes: Advertisement in *Ruins of Avondale Priory (*1796) gives 3 vols. and a copy of the title page with a different quotation.
Source: inspection Corvey microfiche; ESTC; BLC; DB **Rec # 2370**

Georgina, a novel. In two volumes. By Mrs. [Ann] Howell.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
2 vol. [200; 267]
Genre: novel; *Bildungsroman* ***Frnt***: yes; two figures in moonlight, entitled "Georgina and Mrs Lewis in their favorite Balcony" ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: no ***Pro***: female
Settings: Wales; London ***Motifs***: marrying without love; heroine goes astray because of urban temptations; husband dies; heroine brought up in retirement; second marriage; gothic elements; poetry in text; heroine daughter of merchant; reputation
Plot: Georgina is the daughter of a merchant who married the daughter of a peer. She is brought up in retirement, but when orphaned goes to London as her uncle's guest. There she is led astray by cards and extravagance and ends up marrying a much older man whom she does not love. Her husband eventually dies, and Georgina returns to her family home with a ruined reputation. Her true love takes some time to be convinced that she is worthy of marriage. The attitude of the novel is that even though Georgina was innocent, she ought to have avoided even the appearance of wrong-doing.
Price: 6s. se`wed <1796>; 7s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Apr. 1796)
Notes: Ann Howell, formerly Hilditch. The first page of novel gives title: "Georgina, or the Advantages of Grand Connexions" which DB lists as title.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 2790**

The Hermit of Caucasus. An Oriental romance. In two volumes. By Joseph Moser.
London, printed for William Lane, at the Minerva-Press, 1796.
2 vol.
Genre: fiction; novel
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. sewed <ad Court Intrigue 1799>
Rev: *CR* (Feb. 1799); *MR* (Apr. 1797)
Notes: Joseph Moser, 1748-1819.
Source: ESTC; DB **Rec # 4190**

Hermsprong; or, Man as he is not. A novel. In three volumes. By the author of *Man As He Is*. [*Quotation*.] [Robert Bage.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCII.
3 vol. [244; 242; 268]
Genre: novel ***Q(t.p.)***: unattributed untrans. Latin ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: Turnstile Press (1951); Garland (1978) ***Pro***: male ***Nar***: 1st-p. frame
Price: 10s. 6d. <ad Memoirs of the Ancient House of Clarendon 1796>; 9s. sewed <ad Melissa and Marcia, 2nd ed. 1796)

Rev: *CR* n.s. 23 (June 1798): 234; *MR* n.s. 21 (Sept. 1796): 21-24; *Ana. R.* 4 (1789): 76
Notes: CSt report first ed. dated 1792 (is this a mistake?)
Source: inspection UA copy; ESTC; DB **Rec # 140**

The History of Sir Charles Grandison: in a series of letters by Mr. Samuel Richardson.
London: Printed for T. Longman, J. Johnson, G. G. and J. Robinson, R. Baldwin, J. Nichols, S. Bladon, W. Richardson, W. Lane, W. Lowndes, G. and T. Wilkie, P. Mc.Queen, C. D. Piguenit, Cadell and Davies, and S. Bagster, 1796.
Genre: epistolary novel ***OthrEd***: First published 1754
Source: letter NhD **Rec # 11800**

Horrid Mysteries. A story. From the German of the Marquis of Grosse [i.e., Karl Grosse]. By P[eter] Will. In four volumes.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol. [264; 296; 232; 252]
Genre: novel; gothic; translation ***Pref***: "The Translator's Preface" (i-xii) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: Folio P. (London, 1968), part of The Northanger set of Jane Austen's Horrid Novels
Price: 16s. sewed <Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Dec. 1797)
Notes: Translation of *Der Genius* by P. Will from the German of Karl Grosse (Grosse calling himself the Marquis of Pharnusa). Titlepage ornament.
Source: inspection of Corvey microfiche; ESTC; DB [inspected copy] **Rec # 6330**

Julia de Saint Pierre. A novel. In three volumes. [Helen Craik.]
3 vol.
Genre: novel ***Ded***: to a supportive woman friend <FC>
Notes: Advertisement in *Ruins of Avondale Priory* (1796) gives 4 vol. Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik.
Source: DB **Rec # 1210**

Man As He Is. A novel. In four volumes. By the author of *Hermsprong*. [*Quotation*.] Second edition.
[Robert Bage.]
London: Printed for William Lane at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
4 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 14s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 12s. sewed <Cordelia 1799>
Rev: Long excerpt in advertisement in *Cordelia* (1799) but n.p. and n.d.
Source: ESTC; DB [inspected copy] **Rec # 120**

Manfredi, Baron of St. Osmund. An Old English romance. In two volumes. By Sarah Lansdell, Tenterden.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI.
2 vol. [186; 144]
Genre: novel; chivalric romance; euphoric courtship ***Frnt***: yes; a woman reclines, while another woman stands to her right. ***Intro***: (v-viii) ***Q(t.p.)***: attributed: Shakespeare [vol. 2 has different Shakespeare quotation] ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakepeare, Smollett, Gray, Milton, Collins, Shaw, Dryden, Thomson ***Pro***: female ***Motifs***: female manuscript; villainess; imprisonment; father attempts to force marriage; heroine takes refuge in convent; female friendship; exchange of life stories
Plot: Elinor and Eldred, members of feuding families, fall in love. When Elinor's father insists that

she marry someone else, she takes refuge in a convent, where she meets and exchanges stories with Adelaide. Adelaide appears to live in a grotto and invites Elinor to live with her there. Adelaide is captured by the villainess but is eventually rescued.
Price: 7s. sewed <ad Stella of the North 1802>
Rev: *CR* (July 1797)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3300**

The Mansion House: a novel. In two volumes. Written by a young gentleman. [James Norris Brewer.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI.
2 vol. [181; 175]
Genre: novel; sentimental; dystopic courtship ***Pref***: "Advertisement:" (v-vi) ***Intro***: (vii-viii) ***Q(t.p.)***: unattributed ***ChptDiv***: no ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: English countryside; London; America ***Motifs***: rescue from snake; rape (drugged); libertine; death of dishonored heroine; child from rape; America war; kidnapping of heroine; death of villain (killed by hero); child of rape treated as hero's daughter; deathbed repentance
Plot: A dreadfully written, moralizing novel, full of apostrophes to heaven. Although Edward loves Emma, they cannot get her father's consent, so he gets a commission and goes off to fight in the American War, where he does his duty even though his sympathies are with the other side. When he returns he discovers that Emma has been kidnapped, drugged, and raped by a libertine. The shock of seeing him results in her death. Edward kills the libertine as he is about to rape another woman. Novel ends with Edward acting as a father to Emma's daughter.
Price: 7s. sewed <ad Memoirs of the Ancient House of Clarendon 1796>; 6s. sewed <ad A Winter's Tale 1799>
Rev: *GM* (Sept. 1796); *MM* 3 (Jan. 1797): 27
Notes: poetry in text (by hero)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 610**

Melissa and Marcia; or, The sisters: A novel. [*Quotation*.] In two volumes. [Elizabeth Hervey.] [Second edition.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
2 vol. [237; 261]
Genre: novel ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A Country Scene") ***OthrEd***: 1st edition, Lane 1788 ***Pro***: female (sisters) ***Nar***: 3rd-p. ***Settings***: London; France; rural England
Plot: See notes for the 1788 edition.
Price: 6s. sewed <ad Antoinette 1796>; 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Elizabeth Hervey, formerly Beckford.
Source: inspection UA copy; DB [inspected copy] **Rec # 2420**

Memoirs of the Ancient House of Clarendon. A novel. [*Quotation*.] In three volumes.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI.
3 vol. [204; 291; 232]
Genre: novel; chivalric; euphoric courtship ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Settings***: Cumberland
Price: 9s. sewed <ad Fugitive of the Forest 1801>; 10s. 6d. <ad Stella of the North 1802>
Rev: *CR* (Aug. 1797)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 10760**

Memoirs of the Princess of Zell, Consort to King George the first. In two volumes. [Sarah Draper.]
London: Printed for the author, by William Lane, at the Minerva Press, Leadenhall-Street.

M.DCC.XCVI.
2 vol. [144; 157]
Genre: novel; historical; fictional biography ***Frnt:*** no in UA copy; DB inspected a copy in which a frontispiece published by S. Harding, Jan. 1, 1802, had been inserted ***S.L.***: (1-16) ***Ded***: To Her Serene Highness, the Margravine of Brandenbourg Anspach, signed Sarah Draper, Hammersmith ***Pref***: (4-8) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Germany; England ***Motifs***: real historical figures; arranged marriage; unhappy marriage
Price: 7s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 14480**

Mental Improvement for a Young Lady, on her entrance into the world; addressed to a favourite niece. A new edition. [Sarah Green.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M,DCC,XCVI.
1 vol. [127]
Genre: didactic <?>; instruction <?> ***Frnt:*** yes ***Ded***: to the Honourable Miss [Charlotte]******.
Price: 1s. bound
Notes: Plate. <ESTC>
Source: ESTC; DB [inspected copy] **Rec # 2020**

The Monitor; or, Letters from a lady to her friend; on the seven days in the week.
London, printed for William Lane, 1796.
[6], 12, 51, [1]
Genre: (?)
Source: ESTC **Rec # 12920**

Montgomery; or, Scenes in Wales. [*Quotation.*] In two volumes. [Annabella Plumptre.]
London: Printed for William Lane, at the Minerva, Leadenhall Street, 1796.
2 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 7s. sewed <ad Disobedience 1797>; 8s. sewed <ad Heir of Montague 1798>
Rev: *CR* (Jan. 1797)
Notes: Ornaments in the text.
Source: ESTC; DB [inspected copy] **Rec # 4760**

The Mysterious Warning, a German tale. In four volumes. By Mrs. [Eliza] Parsons. Author of *Voluntary Exile, &c.* [*Quotation.*]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
4 vol.
Genre: novel ***Frnt:*** by J. Baker after J. H. Stevenson. ***Ded***: To the Princess of Wales. ***Q(t.p.)***: yes ***OthrEd***: Robert Holdern (1928, ed. Montague Summers); Folio Press (1968, ed. Devendra P. Varma)
Price: 12s. sewed <ad Antoinette 1796>; 14s. <ad Memoirs of the Ancient House of Clarendon 1796>
Rev: *CR* (Apr. 1796)
Notes: Eliza Parsons, formerly Phelp.
Source: letter NcU; ESTC; DB [inspected copy] **Rec # 4500**

The Mystery of the Black Tower, a romance, by John Palmer, Jun. Author of *The Haunted Cavern.*
London: Printed for the author, by William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
2 vol.
Genre: novel ***S.L.***: yes; includes names of more than 40 well-known actors and actresses of

Drury Lane, Covent Garden, and the Haymarket (at which house author had made his debut in the summer of 1791). Bannister, Mrs. Bland, Mrs. Crouch, Holman, Mrs. Jordan, the two Kembles, Michael Kelly, Miss Pope, Mrs. Powell, Mrs. Siddons, Signora Storace, Suett, all listed. As well as author's father and uncle Robert take a couple copies apiece. <Summers GQ 366> ***Ded***: To Mrs. Vernon

Price: 6s. sewed <ad Phedora 1798>; 7s. sewed <ad Melbourne 1798>

Rev: *Brit. Crit.* (Oct. 1797)

Notes: According to MH-H, subscription list evidence suggests that the author is John Palmer, the actor, not John Palmer, the schoolmaster of Bath <ESTC>; ad in *Phedora* (1798) has "By John Palmer, Jun. of His Majesty's Theatre-Royal."

Source: ESTC; DB [inspected copy] **Rec # 4400**

The Mystic Castle; or, Orphan heir. A romance. By the author of *The Wanderer of the Alps*. In two volumes. [Mr. Singer.]

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVI.
2 vol. [240; 256]

Genre: novel; gothic; chivalric ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Motifs***: fraticide; patricide; deserted castle; murder of a woman; horror elements; feuding families; elopement; deathbed confession

Plot: Sir Bertram and his squire come across the deserted de Mowbray castle while lost in woods late at night. Although the two families are enemies, Sir. B. and the present owner are friends, so Sir B. decides to explore. He finds a rotting human hand with a ring and a picture of his own Gertrude. The villain is de Mowbray's brother, who contrives the elopement of de Mowbray and G., murders his brother and his father and imprisons G. After supposedly killing her son (he lives, however), he kills Gertrude, accidently cutting off her hand in the process. He confesses on his deathbed. The novel ends with a marriage between the two houses.

Price: 6s. sewed <ad Rose-Mount Castle 1798>

Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer.

Source: inspection Corvey microfiche; ESTC; DB **Rec # 5580**

The Neapolitan; or, The test of integrity. A novel. In three volumes. By Ellen of Exeter. [*Quotation.*] [Anna Maria MacKenzie.]

London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVI.
3 vol.

Genre: novel ***Ded***: To Richard Cumberland, Esq.

Price: 10s. 6d. sewed <ad Rose-Mount Castle 1798>

Rev: *CR* (Oct. 1797); *MR* (Feb. 1797); *MM* 3 (May 1797): 297

Notes: Anna Maria MacKenzie, formerly Johnson, formerly Cox, formerly Wight; Summers (*Gothic Quest* 89) gives date as 1797.

Source: DB [inspected copy] **Rec # 3670**

The Parental Monitor. [Vols. 1 and 2] [*Quotation.*] In two volumes. By Mrs. [Elizabeth] Bonhote, author of *Olivia*, &c. &c. Third edition.

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCVI.
2 vol.

Genre: non-fiction <?>; instruction <?>; didactic <?> ***Frnt***: yes ***Q(t.p.)***: yes

Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>

Notes: Plates.

Source: ESTC; DB [inspected copy] **Rec # 510**

The Parental Monitor. [Vol 3 and 4] [*Quotation.*] In four volumes. By Mrs. [Elizabeth] Bonhote, author of Bungay Castle, &c. &c. In continuation.

London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M.DCC.XCVI.
3rd and 4th vols.
Genre: non-fiction <?>; didactic <?>; instruction <?> ***Frnt***: by S. Springsguth after E. Dayes
Ded: a copy examined by DB has a dedication to Lady Huntingfield in vol. 3 ***Q(t.p.)***: yes
Price: 6s. sewed <ad Disobedience 1797>
Notes: The original text is in two volumes. <ESTC>
Source: ESTC; BLC; DB [inspected copy] **Rec # 16500**

The Pavilion. A novel. [*Ornament: monogram MCC.*] In four volumes. [Mary Champion de Crespigny.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
4 vol. [288; 298; 255; 212]
Genre: novel; euphoric courtship; novel of development ***Pref***: Addressed to Sir Henry Martin, Bart. ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (prose hints of events or authorial comments)
Pro: female ***Nar***: 3rd-p. ***Settings***: English countryside; London ***Motifs***: orphan protagonist; mysterious baby
Plot: A Cinderella plot which begins with a woman leaving her baby with her former maid. Although she insists the baby is legitimate, she will not say anything about its background. Ethelinda is a lovely child who attracts the attentions of a lady in the neighbouring manor. When her protectors die, however, Eth. is insulted by a number of vulgar people, including the rank-conscious mother of the hero. When Eth. is discovered to be the daughter of a Duke, things change. Her triumph--which she is far too nice to enjoy--is complete in an elaborate ball where many of the toadies who had cut her earlier are made to suffer. The Duke makes a "Pavilion" to mark the important moment of revelation.
Price: 16s. sewed <ad Mansion House 1796>; 14s. sewed <ad Disobedience 1797>
Rev: *CR* (Aug. 1796); *MR* (July 1796); *Brit. Crit.* (Dec. 1796)
Notes: Mary Champion de Crespigny, formerly Clark (d. 1812). Advertisement in *Memoirs of the Ancient House of Clarendon* (1796) gives author as Mrs. Roach. The author's monogram appears on the titlepages of each volume within a border bearing the legend "Mens sibi conscia recti."
Source: inspected UA copy; ESTC; DB [inspected copy] **Rec # 1270**

Plain Sense. A novel. [*Quotation.*] Second edition. In three volumes. [Alethea Brereton Lewis.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVI.
3 vol. [256; 240; 252]
Genre: novel ***Q(t.p.)***: attributed: Pope
Plot: See notes 3rd edition (1799).
Price: 10s. 6d. sewed <ad Stella of the North 1802>
Notes: Inspected copy had incomplete third volume (i.e., third volume pagination incorrect).
Source: inspection UA copy; letter NcU; ESTC; DB **Rec # 7680**

Queen Mab; or, Fairy adventures: being a series of incidents wonderful and surprising: in which are painted the happiness attendant on virtue, and the punishment that necessarily follows vice . . .
London, printed for William Lane, at the Minerva-Press, 1796.
1 vol. [133]
Genre: collection of fairy tales <?> ***Frnt***: yes
Source: ESTC **Rec # 12840**

The Ruins of Avondale Priory, a novel, in three volumes, by Mrs. [Isabella] Kelly, author of *Madeline, Abbey St. Asaph, &c.*
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
3 vol. [216; 242; 206]

Genre: novel; euphoric courtship; generational ***Frnt***: yes; "Ethelinde & Lady Juliet" ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Motifs***: gothic elements; poetry in text
Plot: A basket maker rescues a young woman and two children from robbers and takes them to live with his family. Although the woman says she is their sister, she is actually the mother of Atwold and Ethelinde (the children). A woman who attempts to seduce married man dies in remorse.
Price: 9s. sewed <ad Godfrey De Hastings 1798>
Rev: *Brit. Crit.* (Oct. 1797)
Notes: Isabella Kelly, afterwards Hedgeland. Illustration: replicas of two tombstones.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 3080**

Sermons by the Reverend John Rose, A. M. Rector of St. Martin Outwich, London.
London: Printed at the Minerva-Press, Leadenhall-Street. [1796.]
1 vol. [194]
Genre: collection of sermons ***S.L.***: yes ***Ded***: To the Master, Wardens, and Court of Assistants, of the Worshipful Company of Drapers Dated 1796.
Source: ESTC; DB [inspected copy] **Rec # 5160**

The Spoiled Child. A novel, by Mrs. [Ann] Howell, author of *Georgina, Anzoletta Zadoski, &c.* In two volumes. [*Quotation*.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVII.
2 vol. [208; 195]
Genre: novel; dysphoric wedlock ***Q(t.p.)***: attributed: Shenstone ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Hayley, Gay, Bruyere (untrans.), Shakespeare, Pope, Prior, "Royal Convert.," Burgoyne, Shenstone, Sterne (in French), Rowe, Warton ***Pro***: female ***Nar***: 3rd-p.
Settings: English countryside; London; Brussells; Rome ***Motifs***: villainess; secret marriage; man tricked into marriage; masquerade; husband gambling; marriage for money; female scholar or collector of curiosities; duel; deathbed scene; male sensibility; anti-sentimental; education; overindulgence; money; heroine convinced by others to marry; poetry in text
Plot: Philip, over-indulged on the expectations of inheriting his cousin's estate, acquires a taste for gambling and women and proves himself insufferably proud and pretentious. He goes to Europe, is tricked into a secret Catholic marriage with "an artful and abandoned woman," returns, desperate for money, and marries his childhood playmate, Gabriella. Gabriella is in love with a man believed to be illegitimate but she cannot bring herself to marry a bastard. The marriage is not happy initially (Philip refuses to give up his wife-mistress) and some blame is placed on Gabriella for this. By the end of the novel, Philip is repentant and his first marriage annulled. Later his involvement in a duel results in his fleeing the country; he dies abroad. The novel ends with Gabriella living for her husband's memory, and the man she had loved (who proved to be both legitimate and rich) married to someone else.
Price: 6s. sewed <ad Westbrook Village 1799>; 7s. sewed <ad Stella of the North 1802>
Rev: *CR* (Feb. 1799)
Notes: Ann Howell, formerly Hilditch. Although titlepage dated 17[illegible] the novel was published in 1796 <ESTC>.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 16730**

Taplin Improved; or, A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is lable [*sic*] to; and the methods of cure. . . . By an experienced farrier. [William Taplin.]
London, printed for William Lane, at the Minerva-Press, 1796.
1 vol. [144]
Genre: instruction ***OthrEd***: first Minerva 1794
Notes: Plates. The two "editions" are probably two issues with only the word "liable" reset:

titlepages appears otherwise identical.
Source: ESTC **Rec # 12700**

Taplin Improved; or A compendium of farriery, wherein is fully explained the nature and structure of that useful creature a horse; with the diseases and accidents he is liable to; and the methods of cure. . . . By an experienced farrier. [William Taplin.]
London, printed for William Lane, at the Minerva-Press, 1796.
1 vol. [144]
Genre: instruction ***OthrEd***: first Minerva 1794
Notes: In this edition "liable" is correctly spelt. Plates.
Source: ESTC **Rec # 16600**

The Traditions, a legendary tale. In two volumes. Written by a young lady. [Mary Martha Butt.]
[Second edition.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
2 vol. [214; 227]
Genre: novel; chivalric ***OthrEd***: first edition Minera 1795
Price: 7s. <ad Memoirs of the Ancient House of Clarendon 1796>
Notes: Mary Martha Butt, afterwards Sherwood; edition marked at head of titlepage. <ESTC>
For more information see entry for 1795 edition.
Source: inspection Corvey microfiche; ESTC; NUC **Rec # 7120**

The Wanderer of the Alps; or, Alphonso. A romance. In two volumes. [Mr. Singer.]
London, printed for William Lane, at the Minerva-Press, 1796.
2 vol.
Genre: novel
Price: 8s. sewed <ad Stella of the North 1802>; 7s. sewed <rev.>
Rev: *CR* n.s. 20 (July 1797): 352-53; *MM* 4 (Aug. 1797): 92
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer. **Source**: ESTC; DB
Rec # 5590

The Whole Duty of Woman. A new edition. With considerable improvements. [William Kenrick LL.D.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M, DCC, XCVI.
1 vol. [124]
Genre: non-fiction (?) ***Frnt***: by Springsguth after Stevenson
Price: 1s. bound
Notes: Plate.
Source: ESTC; DB [inspected copy] **Rec # 3110**

Women As They Are. A novel, in four volumes, by Mrs. [Eliza] Parsons, author of *Mysterious Warnings, &c.*
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
4 vol. [252; 264; 256; 284]
Genre: epistolary novel; euphoric courtship ***Frnt***: yes ***Ded***: (v-viii) to Mrs. Anson of Shuckboroug Manor, Staffordshire, signed Eliza Parsons, London, Nov. 1, 1796 ***Q(t.p.)***: no ***Pro***: female ***Settings***: Scotland; London ***Motifs***: deathbed scene of repentant heroine; sisters; contrasting female protagonists; woman with a taste for high living ruins family; woman taking lover
Plot: Mary, the eldest of two daughters, sensible and learned but not beautiful, is her father's favourite but ignored by her mother. Her mother, who had married for love, ruins the family and loses her own potential inheritance by high living. Mary's sister Caroline marries up and the

wedding expenses break the family fortune. Contrast between the two sisters: Caroline ends up badly, her husband leaves her, her lover deserts her. In deathbed scene she is repentant: "I have been a heroine!" Mary marries and is happy.
Price: 16s. sewed <ad Stella of the North 1802>
Rev: *CR* (Dec. 1797)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 4510**

1797

Abstract. A character from life. In two volumes.
London, printed for William Lane, at the Minerva-Press, 1797.
2 vol.
Genre: novel
Price: 6s. sewed <rev.>
Rev: *CR* n.s. 19 (Mar. 1797): 227; *MR* n.s. 22 (Jan. 1797): 91-92; *Brit. Crit.* 11 (1798): 317
Source: DB **Rec # 9210**

Agnes de-Courci: a domestic tale. In four volumes. By Mrs. [Anna Maria] Bennett. Second edition.
London: Printed for William Lane at the Minerva Press, 1797.
4 vol.
Genre: novel ***OthrEd***: 1789 edition by Robinson
Price: 12s. sewed <ad Rose-Mount Castle 1798>; 14s. sewed <ad Stella of the North 1802>
Source: letters NcU, ViW; ESTC; DB Sup [Adv 1797] **Rec # 11740**

Aids to Nature; containing a plain and easy method of establishing and preserving health in childhood, and continuing it through life, particularly asthmatics and all complaints arising from deformity of body, and that deformity cured, or much assisted (though born with it) both in body and limbs. By Captain Renolds, Master of the Prince of Wales's Royal Military Academy at Durham-house near Chelsea College. To which is prefixed, a plan of terms, rules, &c. of the Academy.
28 pp.
Genre: instruction
Price: 1s.
Rev: *MR* (May 1797)
Source: DB **Rec # 4890**

Andronica; or, The fugitive bride. A novel, by Mary Charlton.
London, printed for William Lane, at the Minerva-Press, 1797.
2 vol.
Genre: novel ***Frnt***: yes ***OthrEd***: French translation of 1799.
Price: 6s. sewed <ad Cordelia 1799>
Rev: *CR* n.s. 21 (Sept. 1797): 117
Source: ESTC; DB **Rec # 1040**

The Beggar Girl and her Benefactors. In seven volumes. By Mrs. [Anna Maria] Bennett, author of *Welsh Heiress, Juvenile Indiscretions, Agnes De-Courci,* and *Ellen Countess of Castle Howell.*
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
7 vol. [271; 316; 270; 357; 306; 339; 414]
Genre: novel; sentimental; courtship euphoric ***Ded***: (i-vii) To the Duchess of York ***Q(t.p.)***: attributed prose: Le Mercier ***ChptDiv***: yes ***ChptHd***: summarizing headings ***Pro***: female foundling
Price: £1 11s. sewed <ad Rose-Mount Castle 1798>; £1 11s. 6d. sewed <rev. 1798>

Rev: *CR* n.s. 22 (Mar. 1798): 356-57; *Brit. Crit.* 11 (1798): 76-77
Notes: table of contents to each volume follows the t.p. giving summarizing chapter headings: ad in *Memoirs of the Ancient House of Clarendon* (1796) notes *Beggar Girl* of 6 vols. is in the press
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 320**

The British Housewife: containing the most approved receipts in roasting, boiling, frying, broiling and stewing; also the complete brewer; . .
London, printed for William Lane, [1797?].
72 pp.
Genre: cookbook and brewing manual
Notes: Watermark date: 1796.
Source: ESTC; BLC **Rec # 13190**

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche. [*Quotation.*] Second edition.
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M. DCC. XCVII.
4 vol. [324; 343; 286; 307]
Genre: novel; gothic elements; euphoric courtship ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Cunningham, Otway, Pope, Ossian, Akenside, Thomson, Cato (trans.), Goldsmith, Prior, Brown, Lee ***OthrEd***: first published Lane 1796 ***Pro***: female orphan ***Nar***: 3rd-p. ***Motifs***: imprisonment; wicked step-mother; questions of identity; poetry in text
Plot: Two orphans are restored to their rightful place.
Price: 16s. <*Brit. Crit*>
Rev: *Brit. Crit.* 11 (1798): 77
Notes: Regina Maria Roche, formerly Dalton. Blakey reports a dedication the same as the first edition, UA copy has no dedication.
Source: inspection UA copy; ESTC; BLC; DB [inspected copy] **Rec # 4990**

The Court and Royal Lady's Pocket-Book, for the year 1797. Containing a selection of useful subjects to serve as a companion for every situation in life.
London, printed at the Minerva-Press, and sold by William Miller, [1797.]
1 vol. [144]
Genre: diary
Notes: P. 12 is misnumbered 144; pages 13-120 form a diary and are unpaginated.
Source: ESTC **Rec # 13270**

The Cousins of Schiras. In two volumes. Translated from the French, by John Brereton Birch, Esq. [*Quotation.*]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
2 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Price: 6s. sewed <ad Rose-Mount Castle 1798>
Rev: *CR* n.s. 20 (Aug 1797): 469-470; *Brit. Crit.* 9 (1797): 434
Source: ESTC; DB [inspected copy] **Rec # 390**

Days of Chivalry. A romance.
London, Printed at the Minerva-Press and sold by Hodgsons, and Miller, 1797.
2 vol.
Genre: novel
Price: 6s. sewed <ad Rose-Mount Castle 1798>; 7s. sewed <ad Stella of the North 1802>
Rev: *CR* n.s. 23 (Aug. 1798); *Brit. Crit.* 10 (1797): 674
Notes: Plates; ESTC copy has an additional engraved titlepage.

Source: ESTC; DB; ESTC **Rec # 9660**

Disobedience. A novel. In four volumes. By the author of *Plain Sense*. [Alethea Brereton Lewis.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
4 vol. [266; 220; 247; 266]
Genre: novel ***Q(t.p.)***: attributed prose: Johnson ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female
Settings: Wales; Ireland; London; America ***Motifs***: working woman; imprisonment; democracy; forced marriage; marriage to farmer; attempted rape
Plot: After selfish cast-off mother goes with husband to India, heroine Mary is left to be raised by former servant on a "sheep-walk" in Wales. M. well on her way to marriage with William, a good, hard-working, book-loving son of a farmer, when parents return, carry her off, and try to force her to marry rich suitor. Eventually, M. and W. marry and go live in America. Mother, unrepentant and unhappy, comes to live with them. Much about independence, moderation, and industry.
Price: 14s. sewed <ad Rose-Mount Castle 1798>
Rev: *CR* (Feb. 1799)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 7310**

Edmund of the Forest. An historical novel. In four volumes. By the author of *Cicely, or the Rose of Raby*. [Agnes Musgrave.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M DCC XCVII.
4 vol. [252; 269; 288; 288]
Genre: novel ***Frnt***: yes ***Intro***: (i-iv) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: quotations: Owen of Carron, Beattie, Langhorne, Shenstone, Thomson, Dr. Percy, Pope, Gray, **Shakespeare, Parnell, Milton, Ossian, Akenside, Hardicnunt. "Relics of Ancient Poetry," "Tragedy of Douglass," Goldsmith, Dyer, Hermit of Warkworth, Pratt, Collins
Price: 14s. sewed <ad Disobedience 1797>; 16s. sewed <ad Stella of the North 1802>
Rev: *CR* (Nov. 1797); *Brit. Crit.* (Aug. 1798)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4290**

Elizabeth. A novel. In three volumes. [Mrs. Carver.]
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVII.
3 vol. [192; 208; 192]
Genre: novel; euphoric courtship ***Pref***: (i-ii) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female
Settings: England; London; Brussels ***Motifs***: imprisonment; conniving serving woman marries master; repentant mother; adultery (mother elopes); gothic elements; deathbed scene; desertion by mother
Plot: A novel of development in the style of *Evelina*. The father of the heroine, Elizabeth, was caught in the fabrications of a fortune hunter. The marriage ends when his wife elopes with a lord. Father dies, leaving E. in the care of friends. The novel takes on a gothic tinge in the final volume when E., imprisoned by Lord V., finds a "corpse" which turns out to be her dying mother. All right in the end, with E. happily married.
Price: 10s. 6d. sewed <ad Ruins of Avondale Prior 1796>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver; titlepage ornament.
Source: inspection Corvey microfiche; DB **Rec # 990**

The English Nun. A novel. [Catherine Selden.]
London, printed for William Lane, 1797.
1 vol. [215]
Genre: novel
Price: 4s.6d. sewed <ad Rose-Mount Castle 1798>; 5s. sewed <ad Heir of Montague 1798>
Rev: *Brit. Crit.* 11 (Mar. 1798): 316

Notes: Ad in *Godrey De Hastings* (1798) gives as 3 vol. for 9s. sewed.
Source: ESTC; DB **Rec # 5410**

Fables by the late Mr. [John] Gay. A new edition. In one volume complete.
London, printed for William Lane, at the Minerva-Press, 1797.
1 vol. [213]
Genre: collection of fables, poetry ***OthrEd***: first published 1727, 1738; first Minerva 1795
Notes: A reimpression of the edition of 1795. <ESTC>
Source: ESTC; BLC **Rec # 7980**

The Girl of the Mountains. A novel, in four volumes, by Mrs. [Eliza] Parsons, author of *Women As They Are, &c.*
London. Printed for William Lane, at the Minerva Press, Leadenhall-Street. MDCCXCVII.
4 vol. [279; 282; 288; 273]
Genre: novel ***Ded***: To HRH the Princess Sophia Matilda of Gloucester, signed "Eliz. Parsons"
Q(t.p.): unattributed prose ***ChptDiv***: no
Price: 14s. sewed <ad Rose-Mount Castle 1798>; 16s. sewed <ad Stella of the North 1802>
Notes: Eliza Parsons, formerly Phelp.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 4520**

Heaven's Best Gift. A novel by Mrs. Lucius Phillips.
4 vol.
Genre: novel
Price: 16s. sewed <ad Stella of the North 1802>
Rev: *CR* (Sept. 1798)
Notes: Attributed by advertisements to *Lane*, but by the *CR* (Sept. 1798) to *Miller*.
Source: DB **Rec # 4580**

The Horrors of Oakendale Abbey. By the author of *Elizabeth*. [Mrs. Carver.]
London, printed for William Lane, at the Minerva-Press, 1797.
1 vol. [172]
Genre: novel ***Pro***: female ***Settings***: Revolutionary France; England (Cumberland) ***Motifs***: orpaned heroine; identity questions about both hero and heroine; captured at sea; imprisonment; adoption; haunted abbey; skeleton; putrefied corpse discovered; near incest (uncle); hero is illegitimate son (result of pre-marital sex); mother imprisons illegitimate son; son legitimatized; resurrection men (body snatchers) <Summers>
Plot: Heroine Laura, as an infant had been on an English ship captured by a French privateer. She is adopted, brought up in France, but must flee to England upon death of her adoptive father during the Revolution. In England she is pursued by profligate Lord Oakendale, who consigns her to Oakendale Abbey where she suffers all sorts of fearsome experiences, later explained by the presence of resurrection men. Laura is later discovered to be Ld. O's niece; the love interest, Eugene, turns out to be the illegitimate son of Ld. O's wife. He is legitimized and they marry. <Summers>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver; Stonehill, Cat. No. 128, item 169. <DB>
Source: ESTC; DB; Summers *Gothic Quest*, 136-37 **Rec # 1000**

The House of Marley. A novel, in two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVII.
2 vol. [256; 296]
Genre: novel; euphoric courtship ***Frnt***: yes; "Alicia (?) and Lucy" ***Q(t.p.)***: unattributed
ChptDiv: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: English countryside ***Motifs***:

marriage against father's wishes
Plot: In the generation prior Henry Marley had married Lucy contrary to his father's wishes (father had secretly arranged a marriage between Henry and another girl). They have three children: a son and twin daughters. The son must regain his inheritance.
Price: 8s. sewed <ad Heir of Montague 1798>
Source: inspection Corvey microfiche; ESTC; DB **Rec # 10120**

Interesting Tales. Selected and translated from the German. [Mrs. Showes.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
1 vol. [255]
Genre: collection of stories; translation
Price: 3s. 6d. sewed <ad Rose-Mount Castle 1798>; 4s. sewed <ad Heir of Montague 1798>
Rev: *CR* (May 1798)
Notes: Attribued by a Minerva Library Catalogue of 1814 to Mrs. Showes. Contents: "Biography of a Spaniel," "The Mask," "The Florist," "The Robber," "The April Fool," and "The Idiot" (originals not traced); pages 241-255 misnumbered 217-224, 233-239 <ESTC>; tailpiece. <DB>
Source: ESTC; DB [inspected copy] **Rec # 5460**

The Irish Heiress, a novel, In three volumes. [Mrs. F. C. Patrick.]
London. Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
3 vol. [196; 213; 185]
Genre: novel; novel of development; wedlock (dysphoric) ***Frnt:*** engraved; "Augusta & Little Gerald" ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 1st-p.
Settings: Ireland, France during the Terror ***Motifs***: forced marriage; child abuse (badly treated by mother); imprisonment; pro-Catholic; kidnapping; attempted suicide; historical figures (King/Queen France, Duke d'Orlean, Robespierre); unloving mother; widowhood; marriage without love; French Revolution; anti-English sentiments; anti-Protestant sentiments; Irish landord issue **Plot**: Augusta, daughter of an Irish father and a shallow Englishwoman, grows up a virtual Cinderella, left to learn social skills, etc. by herself. She is a very interesting character, with a number of warts (e.g. fancies herself a martyr, becomes resolutely Catholic, undercuts own romantic pretensions). She loves her cousin George but her father wishes her to marry another, which she does after G. elopes with her sister. Marriage with love only on one side proves less than happy (husband has affair, etc.) until stresses of France during Terror result in increased affection. Her husband is beheaded in front of Augusta, who goes mad in prison and is rescued by French actress, to whom she acts a maid. A bad bout of smallpox leaves her badly marked but allows her to escape from France. Even though her family initially refuses to acknowledge her, A. asserts her rights and becomes a very good landlord. The novel ends with A. in firm control of her destiny, even though she remains threatened by her mother-in-law's intention to take son.
Price: 9s. sewed <ad Rose-Mount Castle 1798; 10s. 6d. sewed <ad Stella of the North 1802>
Rev: *CR* (Jan. 1799)
Notes: Each chapter ends with different ornament.
Source: inspection UA copy; inspection Corvey microfiche, inspection UA copy; ESTC; DB **Rec # 4530**

The London Complete Art of Cookery, containing the most approved receipts ever exhibited to the public; selected with care from the newest editions of the best authors, French and English. Also the complete brewer; explaining the art of brewing porter, ale . . .
London, Printed for William. Lane, 1747 [*sic*].
1 vol. [232]
Genre: cookbook and brewing guide
Notes: Date is likely 1797 rather than 1747 as listed by NcU; NcU reports copy illustrated.
Source: letter NcU; ESTC **Rec # 12000**

The Mysterious Wife. A novel, in four volumes. By Gabrielli. [Mary Meeke.]
London. Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
4 vol. [299; 280; 267; 299]
Genre: novel ***Q(t.p.)***: attributed to anon. ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p.
Price: 14s. sewed <ad Rose-Mount Castle 1798>; 16s. sewed <ad Stella of the North 1802>
Rev: *CR* (July 1798)
Source: inspection UA copy; ESTC; BLC; DB **Rec # 3810**

Observations on the Establishment of the Bank of England, and on the paper circulation of the country by Sir Francis Baring, Bart.
London, printed at the Minerva-Press . . . for Sewell, Cornhill, and Debrett . . ., 1797.
81 pp.
Genre: pamphlet ***Motifs***: Bank of England; paper money
Notes: CaOTU copy bound with 8 other pamphlets in book entitled "Tracts on the Bank of England"; Duke reports copy with imprint "London: Printed at the Minerva Press for Sewell and Debrett, 1797"
Source: letter CaOTU; ESTC **Rec # 16740**

Observations on the Establishment of the Bank of England, and on the paper circulation of the country. By Sir Francis Baring, Bart. Second edition.
London, Printed at the Minerva-Press, for Sewell, and Debrett, 1797.
81 pp.
Genre: political pamphlet
Notes: Final leaf containing a note explaining that "the declaration made to the Court of Proprietors . . . 17th November, renders any further addition for the present unnecessay" <ESTC>: MnU has "London. Printed at the Minerva-Press for Sewell, Cornhill, and Debrett, 1797."
Source: letters MnU, KU; ESTC **Rec # 11730**

Palmira and Ermance. A novel, in three volumes. By Mrs. [Mary] Meeke, author of *Count St. Blancard.*
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
3 vol. [248; 248; 255]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Stella of the North 1802>
Rev: *CR* (Oct. 1798)
Source: inspection Corvey microfiche; ESTC; BLC; DB **Rec # 3820**

Probable Incidents: or, Scenes in life, a novel, by Henry Summersett. In two volumes.
London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. M DCC XCVI.
2 vol. [199; 208]
Genre: novel: sentimental; euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: London; countryside ***Motifs***: elopement
Plot: This looks like it may be what Jane Austen read before writing *Love and Freindship*. In two chapters her "hero" sets off to London to marry a woman with money, finds her, elopes, returns, gets into debt, retires to the country, dies, and his wife gives birth.
Price: 6s. 6d. sewed <ad Rose-Mount Castle 1798>; 6s. sewed <*CR* 1798>; 7s. sewed <ad Mad Man of the Mountain 1799>
Rev: *CR* n.s. 22 (Mar. 1798): 357-58
Source: inspection Corvey microfiche; ESTC; BLC; DB **Rec # 5950**

Proposal of a Substitute for Funding in Time of War; addressed to the Right Honorable William Pitt.

chancellor of the Exchequer, &c. &c. &c. By John Prinsep, merchant.
London, printed at the Minerva-Press; and sold by Debrett; Johnson Sewell; and Richardson, 1797.
89 pp.
Genre: political pamphlet ***Motifs***: debts; paper money; politics
Notes: With postscript and appendices; also issued as part of Vol 2 of Prinsep's "Tracts, on various subjects, chiefly relating to East-India affairs" <ESTC>; no punctuation after Johnson's address in imprint <ESTC>; also includes tables and "refers particularly to Lord Cornwallis's administrative reforms which were primarily responsible for the Bengal Mutiny. Kress B. 3489." <letter State Library of Victoria>
Source: letters CaOTU, State Library of Victoria; ESTC **Rec # 12390**

The Rambles of Mr. Frankly. [Second edition.] [Elizabeth Bonhote.]
4 vol.
Genre: fiction; sketches ***OthrEd***: 1772-76 edition by Becket and De Hondt
Price: 12s. sewed <ad Rose-Mount Castle 1798>; 14s. sewed <ad Stella of the North 1802>
Source: OP; NUC **Rec # 6940**

Rose Cecil. A novel. In three volumes. [*Quotation.*] [Hannah M. Lowndes.]
London: Printed for William Lane, at the Minerva-Press, Leadenhall-Street. M.DCC.XCVII.
3 vol. [295; 343; 348]
Genre: novel; wedlock ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: quotations; attributed: ***Shakespeare, *Pope, Metastasio (untrans.), *Goldsmith, Miss Aikin, La Motte (untran.), Shaw, Young, *Thomson, Mallet, Thompson, Anacreon, Cotton, ***Cowper, Doctor Roberts, Petrarch (untran.), Berni (untran.), Dryden, Hudibras, Tasso (untrans.), French quotation (untrans. unattributed), *Richardson, Ogilvie, West, Steele ***Pro***: male and female with more attention to female in the last two volumes ***Nar***: 3rd-p. ***Settings***: North Wales, London ***Motifs***: illegitimacy; second marriage; suicide; vows; May-December marriage; deathbed scene; wife rewarded for unsatisfying marriage
Plot: Reminiscent of Inchbald's *A Simple Story* (1791) in that a man raises the daughter of a woman he once loved on the condition that he never sees her. In this case, Sir Edwin, who has been left at the altar when his fiancee elopes with his best friend, raises Rose when her parents die. Sir E. finally sees Rose when she is nineteen; they marry, but he casts her off when he mistakenly believes her to be having an affair. He later forgives her. On his deathbed, he "gives" Rose to the man she really loves.
Price: 10s. 9d. sewed <ad Rose-Mount Castle 1798>; 12s. sewed <ad Stella of the North 1802>; 10s. 6d. <rev.>
Rev: *CR* n.s. 25 (Feb. 1799): 234; *Brit. Crit.* 12 (1798): 304
Notes: Forster dates this 1798; attributed by a Minerva Library Catalogue of 1814 to Lady Mary C---. Corvey attributes it to Hannah M. Lowndes.
Source: inspection Corvey microfiche; letter NcU; ESTC; DB **Rec # 11040**

Tales for Youth; or, The high road to renown, through the paths of pleasure; being a collection of tales illustrative of an alphabetical arrangement of subjects, the observance of which will enable young men to arrive with respectability at the pinnacle of fame.
London, Printed for W. Lane at the Minerva Press, 1797.
1 vol. [248]
Genre: collection of tales; youth
Price: 3s. 6d. sewed <ad Stella of the North 1802>; 3s. boards <*CR* 1798>
Rev: *CR* n.s. 24 (Sept. 1798): 106-07
Notes: CSt has "Tales of Youth."
Source: letter CSt; ESTC; DB **Rec # 11260**

The Triumph of Agriculture; a poem. [Rev. T. Archer.]
London, printed for the author by W. Lane, at the Minerva Press, and sold by R. Staines, Chelmsford, 1797.
40 pp.
Genre: poetry
Notes: Attribution from NUC <ESTC>; A.L.S. in the Beinecke Rare Book and Manuscript Library identifies Archer as the author. <CaOTU>
Source: letters CaOTU, Cornell U; ESTC **Rec # 12500**

The Voyages and Adventures of Captain Robert Boyle, in several parts of the world: intermixed with the story of Mrs. Villars, an English lady, with whom he made his surprizing escape from Barbary. Likewise including the history of an Italian captive, and the life of Don Pedro Aquilio. Full of the most various as well as surprizing turns of fortune.
London: Printed for W. Lane, Leadenhall-Street. 1797.
1 vol. [188]
Genre: travel narrative; fictionalized memoir (?)
Price: 2s. 6d. boards <DB>
Source: DB [inspected copy] **Rec # 580**

The Works. [Tobias Smollett.]
Printed for B. Law . . . W. Lane . . . 1797.
Genre: collection of fiction
Source: letter National Library of New Zealand **Rec # 12430**

1798

An Address to the Proprietors of India Stock, from William Larkins, . . .
London. printed at the Minerva-Press, 1798.
15 pp.
Genre: pamphlet
Notes: On financial measures proposed by Larkins when Accountant-General in Bengal. Signed in MS. at foot of p. 15 by the author.
Source: ESTC **Rec # 13230**

Ammorvin and Zallida. A novel. In two volumes. [Mary Charlton.]
London, rinted [sic] for William Lane, at the Minerva-Press, 1798.
2 vol.
Genre: novel
Price: 6s. sewed <*CR* 1798>; 7s. sewed <ad Rose-Mount Castle 1798>; 8s. sewed <ad Stella of the North 1802>
Rev: *CR* n.s. 22 (Mar. 1798): 357
Source: ESTC; DB **Rec # 1050**

The Animated Skeleton. In two volumes.
London, printed at the Minerva-Press, for William Lane, 1798.
2 vol.
Genre: novel
Price: 7s. sewed <ad Stella of the North 1802>
Source: ESTC; DB **Rec # 9280**

The British Songster; or, The pocket companion: a choice collection of comic and entertaining songs, duets, trios, glees, &c. with a new selection of toasts and sentiments.
London, printed for William Lane, Minerva, 1798.
1 vol. [192]
Genre: collection of songs ***Frnt***: yes ***OthrEd***: first Minerva edition c.1795
Notes: Page 14 misnumbered 13.
Source: ESTC **Rec # 12820**

The Castle of Saint Donats; or, The history of Jack Smith. In three volumes. [*Quotation*.] [Rev. A. M. Charles Lucas, 1769-1854.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol.
Genre: novel ***Frnt***: the copy DB inspected had no fronts. but she notes that in 1933 a copy with a folding frontispiece was reported ***Q(t.p.)***: yes
Price: 10s. 6d. sewed <ad Veronica 1798>
Rev: *CR* (July 1799); *MR* (May 1799)
Notes: *Saint* is from ESTC, Blakey gives *St*.
Source: ESTC; DB [inspected copy] **Rec # 3530**

The Children of the Abbey, a tale. In four volumes. By Regina Maria Roche. [Third edition.]
London: Printed for William Lane, at the Minerva-Press, 1798.
4 vol.
Genre: novel; euphoric courtship ***OthrEd***: first Minerva edition 1796
Notes: Plate <ESTC>
Source: letter WaPS; ESTC; NUC **Rec # 12410**

Clermont. A tale. In four volumes. By Regina Maria Roche, author of *The Children of the Abbey*, &c. &c.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol. [247; 218; 255; 339]
Genre: novel ***Frnt***: by G. Murray after Richter <DB> ***Q(t.p.)***: attributed: Waller ***ChptDiv***: yes ***ChptHd***: quotations; attributed (except in vol. 3): Thomson, Barbauld, Collins, Dryden, Douglas, Mallet, Rowe, Lee, Congreve, West
Price: 14s. sewed <ad Nocturnal Visit 1800>
Rev: *CR* n.s. 24 (Nov. 1798): 356
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; ESTC; BLC; DB [inspected copy] **Rec # 5050**

Confessions of a Beauty. From the French. [Mrs. Croffts.]
2 vol.
Genre: novel
Price: 7s. sewed <*CR*>
Rev: *CR* n.s. 25 (Mar. 1799): 358
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Croffts.
Source: DB **Rec # 1280**

Deloraine. A domestic tale. In two volumes. [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol. [300; 308]
Genre: novel; sentimental; euphoric courtship ***Pref***: 2 pages signed "Helen of Herefordshire" ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A double marriage") ***Pro***: female ***Nar***: 3rd-p. ***Settings***: English village ***Motifs***: illegitimacy; confession of illegitimate

union and child to parents

Plot: Begins with older generation. Two married sisters embody urban/rural split. First goes off to London and life of dissipation, second has happy village life and a number of children, including main heroine Emily and highly sentimental invalid sister. The dissipated sister returns near death after suicide of husband. The main interest of novel revolves around Emily's love for a man who is bound by a prior secret engagement to her fashionable city cousin. Eventually, however, the cousin breaks the engagement to gain an "obedient" husband, freeing the couple to marry.

Price: 7s. sewed <ad Reginald 1799>; 8s. sewed <ad Stella of the North 1802>

Rev: *CR* n.s. 24 (Nov. 1798): 356

Notes: Vol. 1 includes a table of contents, listing the chapter heads of both volumes. DB lists Mrs. Martin as author (based on attribution in a Minerva Library Catalogue of 1814); NUC lists William Godwin as author; advertisement in vol. 1 of *Reginald* lists *Deloraine* and *Melbourne* by the author of *Reginald*.

Source: inspection of Corvey microfiche; ESTC; DB **Rec # 3720**

Dusseldorf; or, The fratricide. A romance. In three volumes. By Anna Maria Mackenzie.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [238; 237; 216]

Genre: novel; euphoric courtship ***Frnt***: oval frame; a woman in light-coloured dress sits with each of her hands held by a different gentleman. ***Q(t.p.)***: attributed: Milton ***ChptHd***: no (Goldsmith quotation first chapter only) ***OthrEd***: French translation *Dusseldorf, ou le fratricide* (Traduit de l'anglais par L. A. Marquand. 3. tomes, 12mo, Paris, an vii. 1797) <Summers GQ 172-73> ***Pro***: female ***Settings***: Germany; Norway ***Motifs***: gothic elements; problems of identity; supposed fratricide; imprisonment; attempted murders; jealousy; father's attempt to murder own child; heroine a foster child

Plot: A complicated badly written story of jealousy and attempted murder. Opens with the chaplain to Count Dusseldorf receiving a letter of warning which causes his immediate emigration to Norway. His wife, Caroline, and their foster child, Sophia, follow. Before he leaves Germany, the chaplain enters a locked room, sees a picture and reads a paper then falls to the floor (?) . . . At the end of volume one, Sophia is being forcibly taken back to Germany. A wicked uncle causes a husband to doubt his wife's chastity and to attempt the life of his own unacknowledged child (Sophia).

Price: 12s. sewed <ad Stella of the North 1802>; 10s. 6d. sewed <ad Martin & Mansfeldt 1802>

Rev: *CR* (Oct. 1798)

Notes: Anna Maria Mackenzie, formerly Johnson, formerly Cox, formerly Wight.

Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 3680**

The Economy of Human Life: translated from an Indian manuscript, written by an ancient Bramin, with an account of the manner in which the said manuscript was discovered, in a letter from an English gentleman, residing in China, to the Earl of Chesterfield. In two parts. [Robert Dodsley]

London, printed for William Lane at the Minerva Press, 1798.
1 vol. [199]

Genre: collection of maxims ***OthrEd***: first published 1750 (dated 1751); first Minerva edition 1793

Notes: Plate. For more information see entry for 1795 edition.

Source: ESTC; NUC **Rec # 1600**

Edgar; or, The phantom of the castle. A novel. In two volumes. By R[ichard Sickelmore.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.
2 vol. [160; 159]

Genre: novel ***S.L.***: 2 pages ***Pref***: (3-4) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations: attributed: Blair, Shakespeare, Hill, Dr. Glynn, Havard, Rowe, Thomson, Pomfret, Addison, Pratt, Horace Walpole, Goffe, Cotton ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Medieval England ***Motifs***: gothic elements; fraticide; ruins; trap door; dungeon; horror elements; repentance of henchman; attempt to force hero into marriage; villainous uncle; constant pursuit and near escapes; father murdered

Plot: In this adventure story with gothic elements, the hero Edgar must discover his father's killer. The villain turns out to be E.'s uncle who has murdered his brother and is attempting to force E. to marry his daughter in order to gain control of the family fortune. E. suffers a number of near misses, until his uncle's daughter is accidentally killed and the Baron dies. The courtship plot in this novel is very weak, almost an afterthought.

Price: 6s. sewed <ad Court Intrigue 1799>; 7s. sewed <ad Stella of the North 1802>

Rev: *CR* n.s. 23 (Aug. 1798): 473

Source: inspection Corvey microfiche; DB **Rec # 5500**

Ella; or, He's always in the way. In two volumes. By Maria Hunter, authoress of Fitzroy.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

2 vol. [200; 208]

Genre: novel; euphoric courtship ***Pref***: (i-viii) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female orphan ***Nar***: 3rd-p. ***Settings***: France; London ***Motifs***: heroine arrested for debt; comedic scenes; heroine travels; marries nobility; poetry in text

Plot: This novel of development begins in France. When the heroine's father dies, she turns to a friend in England. That friend, however, is not interested in her plight because of her poverty. The novel has a number of comic passages in the style of Fielding and ends with the heroine's marriage.

Price: 7s. sewed <ad Stella of the North 1802>

Rev: *CR* (Dec. 1798)

Source: inspection Corvey microfiche; DB **Rec # 6910**

Ellinor; or, The world as it is. A novel. In four volumes. By Mary Ann Hanway.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.

4 vol. [321; 345; 342; 383]

Genre: novel; euphoric courtship ***Frnt***: "Ellinor; by Mary Ann Hanway" ***Pref***: (i-viii) ***Q(t.p.)***: attributed: Waller ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 2nd edition (1799); Garland (1974, intro Gina Luria) ***Pro***: female ***Nar***: 3rd-p. ***Settings***: England

Price: 18s. boards <ad The Sicilian 1798>; 18s. sewed <ad Sailor Boy 1800>

Rev: *Anti-Jac. R.* (May 1799); *Ana. R.* (Apr. 1798); *European Mag.* (June 1798); *CR* (May 1798); *MR* (June 1798)

Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 2160**

Godfrey De Hastings. A romance. In three volumes.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

3 vol. [318; 258; 191]

Genre: novel; chivalric; dysphoric courtship ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: quotations; not attributed ***Pro***: female ***Nar***: 3rd-p. ***Settings***: 14thC England ***Motifs***: footnotes; suicide of heroine upon the death of the hero (stabbing); death of hero; death of heroine; families of lovers are enemies

Plot: Phillipa de Grey, the daughter of the Earl of Cumberland, falls in love with Lionel, an enemy warrior who saves her from his own men. Phillipa's brother eventually kills Lionel in battle. Phillipa stabs herself in the breast when she discovers that Lionel is dead.

Rev: *Anti-Jac. R.* (July 1798); *CR* (Feb. 1800)

Source: inspection Corvey microfiche; ESTC; DB **Rec # 10060**

The Heir of Montague. A novel. In three volumes.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

3 vol. [300; 267; 346]

Genre: novel; euphoric courtship; generational ***Frnt***: "The Heir of Montague" (the frontispiece is too large for the page and in this copy aproximately one-fourth is folded over) ***Q(t.p.)***: attributed: Cibber ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Settings***: England countryside; mid-18thC ***Motifs***: rejection by family; mixed marriage (religion / politics); childbed death; orphan; reinstatement to proper place in society; hero works in lower class job; anti-Presbyterianism; poetry in text

Plot: The hero's grandfather married a selfish and frivolous Presbyterian who dies giving birth to Frederic's mother, Emmeline. She reads too many novels and eventually elopes with the pastor. Upon hearing of her father's death, they return, only to be refused entry by the family. Both parents die, leaving F. to be brought up by villagers. He works as a ploughman; the novel is about his reinstatement into his proper place in society.

Price: 10s. 6d. sewed <ad Court Intrigue 1799>; 12s. sewed <ad Stella of the North 1802>

Rev: *CR* (Dec. 1798); *Ladies' Annual Register* (1798)

Notes: Vol. 3 t.p. date misprint (1797 for 1798).

Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 8590**

Henry de Beauvais. A novel. In two volumes.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

2 vol. [208; 190]

Genre: novel; euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: France ***Motifs***: French Revolution; the Terror; storming of the Bastile; hermit; banditti; rescue from wild boar / mob / banditti; attempted rape; virginity issues; secret passage from castle to cave; young woman pressured to marry older man; dual heroines

Plot: After Henry rescues Olivia, his uncle's fiancee, from a wild boar, O. refuses to marry. Even though Henry is in love with Julia, his uncle blames him for O.'s change of heart. Julia and Henry attempt to elope but Henry ends up in the Bastile and Julia kidnapped. After many captures, rescues, and Revolutionary terrors, Henry and Olivia discover they love each other, but O. swears that unless his uncle gives his consent to their marriage, she will spend her life in a convent. On eve of marriage Olivia is yet again kidnapped, taken to cave, and almost raped. She enjoys a miraculous rescue when banditti think caves are haunted (trapped ass making sighing noises). Henry has some concern since villain says he has raped Olivia; but hermit takes H. to task for not trusting her.

Price: 6s. sewed <ad Margarita 1799>; 7s. sewed <ad Stella of the North 1802>

Rev: *CR* (Jan. 1799)

Notes: Ornament on title-page.

Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8600**

Ildegerte, Queen of Norway. In two volumes. From the German of Augustus von Kotzebue, author of *The Stranger*. By Benjamin Thompson, Jun. translator of *The Stranger*, as performed at the Theatre Royal, Drury-Lane.

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.

2 vol.

Genre: drama

Price: 7s. sewed <ad Nocturnal Visit 1800>

Rev: *CR* n.s. 26 (Aug. 1799): 477; *MR* n.s. 29 (July 1799): 334

Notes: BLC lists this entry as 1819 translation of Kotzebue's *Ildegerte, Konigin von Norwegen*; Benjamin Thompson, 1776?-1816. <MnU>

Source: letter MnU; ESTC; DB [inspected copy] **Rec # 3140**

A Letter from an Old Soldier; addressed to the army and navy, of Great Britain and Ireland. Dedicated to His Royal Highness The Duke of York. By his permission. [*Quotation.*] N. B. The Author has had the honour of serving His Majesty at Home and Abroad, by Sea and Land, Horse and Foot.
London: Printed at the Minerva-Press, Leadenhall-Street; 1798.
13 pp.
Genre: pamphlet ***Ded***: To his Royal Highness the Duke of York, by his permission
Price: 4p. or a guinea per hundred (t.p.) <State Library Victoria.>
Source: letter State Library of Victoria, Melbourne; ESTC **Rec # 13470**

Melbourne. A novel. In three volumes. By the author of *Deloraine*. [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [227; 300; 310]
Genre: novel; euphoric courtship ***Intro***: (1-5) (the first chapter of each volume is an address to the reader) ***Q(t.p.)***: attributed: Havard ***ChptDiv***: yes ***ChptHd***: mixture of attributed quotations and headings, but mostly headings (e.g. "Family History"): Goldsmith, Milton, Beattie, Young
Pro: male foundling ***Nar***: 3rd-p.
Price: 10s. 6d. sewed <ad Court Intrigue 1799>
Rev: *CR* (Sept. 1799)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin <DB>; NUC gives author as William Godwin.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 3730**

The Melodist; or, Chearful songster: a select collection.
London, printed at the Minerva-Press, for William Lane, 1798
1 vol. [144]
Genre: collection of songs ***Frnt***: yes
Source: ESTC **Rec # 16570**

Minutes of the Proceedings of His Majesty's Commissioners of Lieutenancy for the City of London, on the occasion of His Majesty's coming to St. Paul's on Tuesday, the 19th Dec, 1797.
London, printed at the Minerva-Press, 1798.
60 pp.
Genre: pamphlet
Source: ESTC **Rec # 13170**

More Ghosts! In three volumes. By the wife of an officer, author of *The Irish Heiress*. [Mrs. F. C. Patrick.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [238; 240; 264]
Genre: novel ***Pref***: (i-xiii) signed "An Officer's Widow" ***Q(t.p.)***: attributed: Mallett ***ChptDiv***: yes ***ChptHd***: no ***Nar***: intrusive
Price: 12s. sewed <ad Stella of the North 1802>
Rev: *CR* (Oct. 1798)
Source: inspection Corvey microfiche; ESTC; DB **Rec # 4540**

The Mountain Cottager; or, Wonder upon wonder. A tale. Translated from the German of C[hristian] H[einrich] Spiess. [translated by Annabella Plumptre.]
London, printed at the Minerva-Press, for William Lane, 1798.
1 vol. [296]
Genre: novel; translation
Price: 3s. 6d. sewed <ad Veronica 1798>

Rev: *Ana. R.* (Nov. 1798) [identifies Anne Plumptre as translator]; *Monthly Visiter* (Feb. 1799); *Ladies' Annual Register* (1799); *Anti-J. R.* (Sept. 1798)
Notes: Advertisement in *Ankerwick Castle* (1800) gives review as *Ladies Annual Register* (1798).
Source: ESTC, DB **Rec # 4770**

The New Monk, A romance. In three volumes. By R[ichard] S[ickelmore], Esq.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
3 vol. [162; 192; 194]
Genre: novel; parody ***Pref***: (i-vii) dated London, May 22, 1798 ***Q(t.p.)***: attributed: Cicero (original and trans.) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, Southey, Oedipus, Milton ***Nar***: 3rd-p. ***Settings***: London ***Motifs***: anti-Methodist sentiments; poetry in text
Plot: A rewriting of "The Monk" with Rosario as a Methodist clergyman.
Price: 12s. sewed <ad Stella of the North 1802>
Rev: *CR* (Nov. 1798)
Notes: Attribution by Summers: "This work is a close parody of 'The monk' by Lewis and may have been written by Richard Sickelmore" (*The Gothic Quest* 245-46 and 302); ESTC lists author as R. S.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy]; **Rec # 5310**

The Orphan of the Rhine. A romance, in four volumes. By Mrs. [Eleanor] Sleath. [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol.
Genre: novel ***Frnt***: yes ***Q(t.p.)***: yes ***OthrEd***: Folio Press, 1968 (ed. Devendra P. Varma)
Price: 14s. boards <*CR* 1799>
Rev: *CR* n.s. 27 (Nov. 1799): 356
Source: DB [inspected copy] **Rec # 5610**

Phedora; or, The forest of Minski. A novel. In four volumes. By Mary Charlton.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.
4 vol. [303; 351; 405; 400]
Genre: novel ***Frnt***: full page engraved ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: quotations; unattributed ***Pro***: female ***Nar***: 3rd-p. ***Settings***: 17th century; Livonia; Poland
Motifs: notes; rescue from drowning; war; Russians; feral child; discovery of identity; capture by soldiers
Plot: A courtship novel distinguished particularly by its setting in war-torn Eastern Europe (Livonia, Russia) and local colour. Heroine Phedora, raised in villiage poverty by poor mother and grandmother undergoes a number of adventures, including exile, capture by Cossacks, a "Russian engagement," discovery of a wild child, and near drowning, before finding that she is a suitable marriage partner for the high-born hero because she is herself a Countess.
Price: 18s. sewed <ad Rose-Mount Castle 1798>; 18s. boards <ad Rosella 1799>; £1 sewed <ad Stella of the North 1802>; 16s. sewed <ad The Wife and Mistress 1802>
Notes: Ill. <MnU>
Source: inspection UA copy; ESTC; BLC; DB [inspected copy] **Rec # 1060**

A Poem on the Immortality of the Soul. To which is added, a hymn to the Deity. By the Rev. Thomas Meek.
South Shields; printed at Minerva Press by W. Hallgarth, jun., 1798.
22 pp.
Genre: poetry
Source: ESTC **Rec # 13130**

Poems. By Mary Julia Young, author of *Rose-Mount Castle*. [*Quotation.*]

London: Printed at the Minerva-Press, for William Lane, Leadenhall Street. M.DCC.XCVIII.
1 vol. [172]
Genre: poetry ***Q(t.p.)***: yes
Price: 3s. or 3s. 6d. <DB>; 3s. 6d. sewed <ad Rose-Mount Castle 1798>
Notes: Mary Julia Young, afterwards Sewell. Title given in advertisement in *Rose-Mount Castle* (1798) "Poems on various subjects."
Source: ESTC; DB [inspected copy] **Rec # 6410**

The Right of Protestants Asserted; and clerical incroachment detected. In allusion to several recent publications, in defence of an exclusive priesthood, establishments, and tithes, by Daubeny, Church, and others. But more particularly in reply to a pamphlet lately published by George Markham, Vicar of Carlton, entitled, *More Truth for the Seekers*. [*Quotation*.] [By T. Scantlebury.]
London: Sold by W. Lane, Leadenhall-street, and J. Matthews, in the Strand; and may be had of Wilson, Spence, and Mawman, York; Smith, Sheffield; Sutton, Nottingham: and other booksellers. 1798. Price eight-pence.
46 pp.
Genre: political pamphlet ***Q(t.p.)***: yes
Price: 8p.
Rev: *MR* (May 1799)
Source: DB [inspected copy] **Rec # 5370**

Rose-Mount Castle; or, False report. A novel. In three volumes. By M[ary] J[ulia] Young.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.
3 vol. [259; 273; 278]
Genre: novel; euphoric courtship ***Ded***: To Mrs. Trant signed Maria Julia Young (1-3) ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes ***ChptHd***: headings (e.g. "Funeral Rights") ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Ireland ***Motifs***: imprisonment; Irish dialect; bandits; reunions with people thought dead; kidnapping; moral recovery of bandits; hero a victim of the French Revolution; bandits' rituals; kind bandit; poetry in text
Plot: The hero, the son of an Irish mother and a French duke, is washed ashore in Ireland after a shipwreck. He takes refuge in what turns out to be a hideout for bandits. Fortunately, the place is only occupied by a dying bandit whom the hero treats kindly. In return this man shows him a hiding place where the hero finds his own family's possessions. What follows is a basic courtship plot featuring numerous reunions between people thought long dead. Notable is the moral recovery of the bandits, good fellows all, who by the end of the novel are converted into sailors.
Price: 12s. sewed <ad Stella of the North 1802>; 10s. 6d. boards <*CR*>
Rev: *CR* n.s. 24 (Dec. 1798): 470
Notes: Mary Julia Young, afterwards Sewell.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 6420**

Sailor's Fund, Copy of the resolutions, rules, and orders of the Sailor's Fund.
South Shields, printed at the Minerva Press, by W. Hallgarth, jun., 1798 CHECK THIS: IS THIS MINERVA PRESS THE SAME AS LANE'S?
18 pp.
Genre: pamphlet
Notes: With a final leaf headed: Durham, (to wit.) <ESTC>
Source: ESTC <T054402> **Rec # 13370**

The Seasons. By James Thomson. A new edition.
London, printed for William Lane, at the Minerva-Press. 1798.
1 vol. [174]

Genre: poetry ***OthrEd***: first published 1730; first Minerva edition 1791
Source: ESTC **Rec # 12760**

The Secluded Man; or, The history of Mr. Oliver. In two volumes. By the Rev. Mr. Holder, (Cantilena captivitatis.) [*Two quotations.*] [Rev. Henry Evans Holder of Barbadoes.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol.
Genre: novel ***Q(t.p.)***: (2)
Price: 8s. sewed <ad Stella of the North 1802>
Rev: *CR* (Apr. 1799)
Source: DB [inspected copy] **Rec # 2480**

A Second Address to the Proprietors of India Stock, from William Larkins, Esq.
London, printed at the Minerva-Press, 1798.
14 pp.
Genre: political pamphlet
Source: ESTC **Rec # 13240**

The Sicilian. A novel. In four volumes. By the author of *The Mysterious Wife*. [Mary Meeke.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol. [351; 344; 218]
Genre: novel ***Q(t.p.)***: attributed: Shirley ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p.
Settings: Brussels; London; England ***Motifs***: old maid; secret marriage
Plot: Opens in 1792 with a chance meeting of two men in the Netherlands, both on their way to England via Ostende. Neville and the Duke, a young Sicilian man travelling with his son, become friends. Much social satire designed to deflate the pretensions of the vulgar throughout novel. In one case the Duke amuses himself with the relatives (one is a draper) of a rich old maid by encouraging them to drink too much and make fools of themselves. Because he is so decent, however, he ends up apologizing for them and taking some of the blame. There is a courtship sub-plot, but the main story seems to be a series of problems that the Duke must sort out.
Price: 14s. sewed <ad Veronica 1798>
Rev: *CR* (Feb. 1799); *MM* (Mar. 1799)
Notes: According to the *Monthly Mirror*, this is "one of those works which possess just interest enough to prevent the reader's throwing the book aside in disgust" <qtd. Summers *Gothic Quest* 89>
Source: inspection UA copy; ESTC; BLC; DB **Rec # 3830**

The Soldier's Companion; containing instructions for the drill, manual, and platoon exercise, as commanded by His Majesty: Intended for the use of the volunteers of this country. To which are prefixed a few observations on first forming a milirary corps. Ornamented with figures.
London, printed at the Minerva-Press; and sold by Scatcherd; Miller; and Richardson, [1798].
35 pp.
Genre: pamphlet
Price: At foot of titlepage: "Price sixpence." or variant: "Price only sixpence."
Notes: Illustration; plates.
Source: ESTC **Rec # 16630**

The Solemn Injunction. A novel. In four volumes. By Agnes Musgrave, author of *Cicely of Raby, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. M.DCC.XCVIII.
4 vol. [294; 286; 304; 342]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no

Plot: Opens with a funeral at which "a young and beauteous maiden" throws herself into the grave.
Price: £1 sewed <ad Stella of the North 1802>
Rev: *CR* (Mar. 1799)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 4300**

Statira; or, The mother. A novel. By the author of *Interesting Tales*. [Mrs. Showes.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
1 vol. [200]
Genre: novel
Price: 4s. sewed <ad Stella of the North 1802>; 3s. 6d. <rev.>
Rev: *CR* n.s. 25 (Apr. 1799): 473; *MR* n.s. 27 (Oct. 1798): 233
Notes: *Interesting Tales* is attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes.
Source: ESTC; BLC; DB [inspected copy] **Rec # 5470**

The Subterranean Cavern; or, Memoirs of Antoinette de Monflorance. In four volumes. By the author of *Delia and Rosina*. [Miss Pilkington.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
4 vol. [228; 251; 252; 303]
Genre: epistolary novel; euphoric courtship ***Q(t.p.)***: no ***ChptDiv***: n/a ***Pro***: female ***Settings***: Paris 1790s; French countryside ***Motifs***: terror; French Revolution; decapitation; cross-dressing; imprisonment in convent; adventure; engagement to someone unloved; filial obedience; adultery; violence; murder; family aggrandizement
Plot: Begins in a Parisian convent in 1792. Upon the unexpected death of Antoinette's brother, A. must leave the convent and marry for the aggrandizement of the family. When A.'s mother dies, however, father decides it even better if *he* remarries and has another son. The novel gets increasingly complicated: A. must rescue her father by substituting papers in a secret hiding place; she later goes into hiding and believed dead. In order to escape A. must dress as a boy. Towards the end, A. meets an old friend from convent, who, although in the past lively, now is a "wan, faded spectre". In an inset tale we learn that she had caused her husband's death by framing him unjustly for the gory murder of the man she loved. She dies repentant; A. marries Oswald and leaves France. The book ends with a paean to a future peaceful France.
Price: 14s. sewed <ad Accusing Spirit 1802>; 16s. <ad Stella of the North 1802>
Rev: *Anti-Jac. R.* (Oct. 1798); *CR* (Dec. 1799)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy]; **Rec # 4700**

Veronica; or, The mysterious stranger. A novel. In two volumes. By Lister.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1798.
2 vol. [212; 225]
Genre: novel; adventure; euphoric courtship ***Q(t.p.)***: attributed: Addison ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, Spenser, Beliay (trans. Latin), Horace (untrans.), Pope, Dr. Johnson, Goldsmith, Addison, Southern, Mason, Hill, "Fatal Curiousity," Metastasio (trans.), Douglas, Hammond ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Paris; English countryside; London
Motifs: Terror; escape from France; impoverished nobility
Plot: In a very promising beginning, an English couple, desperate to return home, arrive in Paris at the height of the Terror. While the husband is out trying to arrange passports, the wife is frightened by a mob that passes the hotel brandishing the heads of an aristocratic couple. The couple meet and help smuggle out the daughter of the beheaded aristocrats, the heroine Veronica. Although V. agrees to marry an English gentleman, she later breaks this engagement when she discovers that her French fiancé is still alive.

Price: 8s. sewed <ad Stella of the North 1802>
Notes: DB reports this novel as published in 1799.
Source: inspection Corvey microfiche; ESTC **Rec # 13340**

1799

An Address to the Inhabitants of the Parish of Tottenham-High-Cross, in the county of Middlesex, respecting the charges against one of the late surveyors of the highways of the parish; by William Robinson, Esq.
London, printed at the Minerva Press, and sold at Gott's Library, Tottenham; Post-Office, Edmonton; 1 Stamp-Office, Enfield; and at the Moorgate Coffee-house, [1799.]
32 pp.
Genre: pamphlet
Notes: Introductory letter dated: 9 Feb. 1799.
Source: ESTC **Rec # 13450**

Agnes and Leonora. A novel. In two volumes. By Richard Sickelmore, author of *Edgar, or the Phantom of the Castle, &c. &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [194; 196]
Genre: novel; wedlock ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, Pope, Thomson, Dibdin, Milton, self [from "MSS Farce of the Author's"], Dr. Cotton, Owen, Blair, Rowe, Young ***Pro***: male and female ***Nar***: 3rd-p. ***Settings***: Spain; Paris ***Motifs***: two heroines; masquerade; duel; kidnapping; sisters; contrasting marriages; mysterious rider; dissipated wife; repentant wife dies
Plot: This novel features three main characters in a very choppy narrative: it is less a single coherent story, then a collection of incidents. It is the tale of two sisters: Agnes, who marries and reclaims her husband's cooling affections by patient love, and Leonora, irritable and jealous of Agnes, who dies of a fever due to her remorse after her husband's death (he dies after attacking man he believed to be his wife's lover).
Price: 7s. sewed <ad Stella of the North 1802>
Notes: Stonehill, Cat. No. 128, item 328. <DB>
Source: inspection Corvey microfiche: ESTC; DB **Rec # 5510**

Azalais and Aimar, a Provencal history of the thirteenth century. From an Ancient Manuscript. In three volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [232; 203; 191]
Genre: novel; chivalric romance ***Pref***: (v-xii). elaborate prefatory material: the supposed translation of an ancient manuscript ***Intro***: "Advertisement of the English Translator" (i-iv) ***Q(t.p.)***: unattributed: French and English ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: French version of 1799[?] held by the Bodl.<DB> ***Pro***: male ***Settings***: England ***Motifs***: female friendship: footnotes; capture by robbers; imprisonment: torture (one character has her tongue cut off); Inquisition-like court; supernatural show staged to mask murder; kindly monk; knights' tournament; a woman scorned vows revenge; story from an ancient manuscript; gothic elements; poetry in text
Plot: Aimar, the son of a baron, has been raised in a monastery by the faithful monk Elias. Elias is accused of heresy and condemned by an Inquisition-like court. An elaborate supernatural execution scene complete with Satan and his demons is mounted to hide an attempt to murder Elias, who is rescued at the last minute. Aimar falls in love with Azalais, but is flattered by the love of Alexise. In the final scene, there is a tournament between Aimar and his rival for Azalais's affection which Aimar wins. When the rival tries to murder Aimar, Alexise protects

him with her own life, dying with Aimar and Azalais's names on her lips. Azalais builds a "superb tomb" to her memory.
Price: 9s. sewed <ad Court Intrigue 1799>; 10s. 6d. sewed <ad Stella of the North 1802>
Rev: *London R* (Nov 1799); *CR* n.s. 27 (Dec 1799): 475
Source: inspection Corvey microfiche; ESTC; DB **Rec # 9360**

The Beggar Girl and her Benefactors. In five volumes. By Mrs. [Anna Maria] Bennett, author of *Welsh Heiress, Juvenile Indiscretions, Agnes De-Courci, and Ellen, Countess of Castle Howell.* [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
5 vol.
Genre: novel; sentimental ***Ded***: to the Duchess of York ***Q(t.p.)***: yes ***OthrEd***: Lane (1797, 7 vol.)
Price: £1 5s. sewed <ad Stella of the North 1802>
Source: letter CaOTU, ESTC; BLC; DB [inspected copy] **Rec # 330**

Belmont Lodge. A novel. In two volumes. By Harriet Jones, of Maidstone.
London: Printed for the author at the Minerva-Press, and sold by William Lane, Leadenhall-Street. 1799.
2 vol. [312; 367]
Genre: novel; generational; euphoric courtship ***S.L.***: 9 pp. ***Intro***: yes; (author only 19) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p.
Source: inspection UA copy; ESTC; DB **Rec # 3010**

The British Navigator; or, A collection of voyages made in different parts of the world.
London, printed for William Lane, 1799.
1 vol. [144]
Genre: collection of travel accounts; biography
Notes: 1 leaf plate; voyages of Commodore John Byron (1723-1786), Captain Samuel Wallis (1728-1795), and Captain Philip Carteret (d. 1796). <State Library of Victoria>
Source: letters U Sydney, State Library of Victoria **Rec # 12180**

The British Songster; or, The pocket companion: a choice collection of comic and entertaining songs, duets, trios, glees, &c. with a new selection of toasts and sentiments.
London, printed for William Lane, Minerva-Press, 1799.
1 vol. [192]
Genre: collection of songs ***Frnt***: yes ***OthrEd***: first Minerva edition c. 1795
Notes: Page 14 misnumbered 13.
Source: ESTC **Rec # 12810**

Cordelia, or A romance of real life. In two volumes. By Sophia King. Author of *Trifles from Helicon*; & *Waldorf, or Dangers of Philosophy.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [212; 193]
Genre: novel; philosophical novel; dysphoric *Bildungsroman* ***Q(t.p.)***: attributed: Gay, Milton ***ChptDiv***: yes ***ChptHd***: quotations; not attributed ***OthrEd***: French translation (1800) ***Pro***: female ***Nar***: 1st-p. ***Settings***: England; Italy ***Motifs***: education; imprisonment in madhouse; rescue from madhouse; prison
Plot: A litany of woe. Cordelia falls in love with Mandini, only to discover that he is tied to another woman. She lives with him illicitly, is imprisoned in a madhouse, and is later put into prison. Mandini is killed. Cordelia blames her misery on the "False romantic sentiments" which have influenced her: "I wish to point out the dangers they occasion,--and to warn young, impetuous minds against those libertine, free, and enthusiastic tenets which now meet their eyes

from books and affected philosophy."
Price: 6s. sewed <ad Isabel 1802>
Rev: *CR* (Feb. 1800)
Notes: Sophia King, afterwards Fortum.
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB; **Rec # 3130**

Court Intrigue, or The victim of constancy, an historical romance. In two volumes. By the author of *Mental Improvement*. [Sarah Green.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [215; 201]
Genre: novel; historical; pseudo-biography ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: some; headings (e.g., "The Narrative Continues") ***Pro***: female ***Nar***: 1st-p. ***Settings***: France, England; period of Cromwell ***Motifs***: banishment from family; imprisonment; heroine hit by father; fears of illegitimacy; problems of identity; historical figures (e.g., the banished King Charles)
Plot: Framed as a letter to a friend and given verisimiltude by the deliniation of names with capital letters and asterisks, this is the story of Louisa Maria, who is banished from her home by her father under mysterious circumstances. After witnessing her mother begging for mercy and her infuriated father brandishing a dagger, LM is cast away from her father with such violence that the 13 year old is rendered unconscious for several days. She is then banished to a distant castle. We later discover that she is the legitimate daughter of her mother's secret first marriage. Never told of that marriage, the second husband had believed LM to be his own child. Mid-section of novel is LM's experiences in English court (she had first met banished King Charles in castle). Upon her mother's death she has her heart placed in an urn so it can be buried with the "author of her being."
Price: 7s. sewed <ad Isabel 1802>
Rev: *CR* n.s. 28 (Jan 1800): 116
Source: inspection UA copy; DB **Rec # 2030**

The Economy of Human Life. [Robert Dodsley.]
1 vol. [199]
Genre: collection of maxims ***OthrEd***: first published 1750 (dated 1751); first Minerva edition 1793
Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope, Earl of Chesterfield;; the second part is attributed to John Hill. See entry for 1795 edition for more information.
Source: NUC **Rec # 7800**

Ellesmere. A novel. In four volumes. By Mrs. [Mary] Meeke, author of *The Abbey of Clugny, Count St. Blancard, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [238; 260; 292; 310]
Genre: novel ***Q(t.p.)***: attributed: Howard ***ChptDiv***: yes ***ChptHd***: no
Price: 16s. sewed <ad Stella of the North 1802>
Source: ESTC; BLC; DB **Rec # 3840**

Ellinor, or, The world as it is. A novel. In four volumes. By Mary Ann Hanway. [Second edition.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [321; 345; 342; 383]
Genre: novel; euphoric courtship ***Pref***: Includes prefaces to both the second edition (i-iv) and the first (i-viii) ***Q(t.p.)***: attributed: Waller ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 1st edition (1798) ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: sisters
Plot: The novel ends with the double marriage of Ellinor and her sister Augusta. Ellinor could

have married a duke but chose Mr. Howard instead.
Price: 18s. sewed <ad Cordelia 1799>; £1 sewed <ad Stella of the North 1802>
Rev: *Brit. Crit* (Jan. 1799); *Ana. R.* (Apr. 1798); *European Magazine* (June 1798)
Source: inspection Corvey microfiche; ESTC; DB Sup [Adv 1800] **Rec # 13040**

Ethelwina, or The House of Fitz-Auburne. A romance of former times. In three volumes. By T. J. Horsley.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [235; 238; 271]
Genre: novel ***Pref***: (i-iii) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. 6d.; 12s. sewed <DB Sup [Adv 1802; MC 1803]>
Source: inspection Corvey microfiche; ESTC; NUC; DB Sup [Adv 1802; *The Modern Catalogue of Books 1792-1803*]; **Rec # 7970**

Eva. A novel. In three volumes. Dedicated by permission to Her Royal Highness The Duchess of Gloucester. By Isabella Kelly, author of *Madeline, Abbey of St. Asaph, Avondale Priory, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [242; 262; 281]
Genre: novel; sentimental; generational ***S.L.***: 5 pages ***Ded***: HRH Duchess of Gloucester (with permission), signed Isabella Kelly ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: forced marriage; evil father; secret marriages; abusive husbands; bigamy; reunion between lost son, mother, father; suicide; madness; father's ambition; gothic elements; motherless heroine (mother dies early in the novel)
Plot: A very badly written, confusing narrative with a number of characters with the same names. A tyrannical, ambitious Earl makes his children's lives miserable. He focuses his ambitions on his son, who secretly marries his tutor's daughter before going abroad. When father finds out he attacks the young woman, putting her into premature labour which results in her death. Son goes mad, then commits suicide. Earl turns his ambition onto daughter, putting her in a spooky convent and forcing her to marry someone she does not love. Further confusion by inset tales.
Price: 10s. 6d. sewed <ad Isabel 1802>
Notes: Isabella Kelly, afterwards Hedgeland; letter State Library of Victoria gives "6 p. list of subscribers."
Source: inspection Corvey microfiche; ESTC; DB [inspected copy]; **Rec # 3090**

The Family of Halden. [August Heinrich Julius La Fontaine.]
4 vol.
Genre: novel (?)
Price: 16s. sewed
Source: ad in *Stella of the North* (1802) **Rec # 14950**

Harcourt. A novel. In four volumes. By the author of *The Mysterious Wife, &c.* [Mary Meeke.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [356; 338; 288; 352]
Genre: novel ***Q(t.p.)***: attributed: Johnson ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p.
Settings: Switzerland; England; 1790s ***Motifs***: problems of identity
Plot: Narrative concerns difficulties of the hero and the resolution of a problem of identity; no romance as far as I could see in a quick look.
Price: 16s. sewed <ad Nocturnal Visit 1800>; 18s. sewed <ad Isabel 1802>
Rev: *CR* (May 1800)
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB **Rec # 3850**

Hermsprong; or, Man as he is not. A novel. In three volumes. By the author of *Man As He Is.*

[*Quotation.*] **Second edition.** [Robert Bage.]
London: Printed at the Minerva Press, for William Lane, Leadenhall-Street. 1799.
3 vol.
Genre: novel ***Q(t.p.)***: yes ***OthrEd***: first Minerva edition 1796
Price: 12s. sewed <ad Ethelwina 1799>; 9s. sewed <ad Cordelia 1799>; 10s. 6d. sewed <ad Stella of the North 1802>
Rev: *CR* (June 1798)
Source: ESTC; BLC; DB [inspected copy] **Rec # 150**

Immelina, Countess de Mansfield. A German tale.
3 vol.
Genre: novel
Price: 9s. sewed <ad Isabel 1802>
Rev: *CR* (Dec. 1799)
Source: DB **Rec # 10180**

The Indian Cottage; or, A search after truth. By M. Saint-Pierre, author of *The Voyage to the Isle of France, The Studies of Nature, Shipwreck, or Paul and Mary, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
1 vol. [94]
Genre: short fiction; translation ***Frnt***: by I. R. Martyn ***Q(t.p.)***: yes
Notes: Bernardin de Saint Pierre, 1737-1814.
Source: ESTC: DB [inspected copy] **Rec # 5350**

Josephine, A novel. In two volumes. By an incognita. [Miss Taylor.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [252; 240]
Genre: novel ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *self ("The Incognita"), *Ambrose Philips, *Shakespeare, Ossian, Garrick, Pope, *Rowe, Hoare, Lyttleton, *Addison, "Greek Proverb" (trans.), Creech, Gay, Ovid (trans.), Virgil (trans.), Dryden, Bickerstaff, "Author of The Fragments," Goldsmith, Prior, Sheridan
Price: 7s. sewed <ad Stella of the North 1802>
Notes: "Conclusion" (vol. 2, 234-40); the same author wrote *Rosalind* (1799) which was attributed by Minerva Library Catalogue of 1814 to Miss Taylor.
Source: inspection Corvey microfiche; DB **Rec # 6060**

The Legacy. A novel. In two volumes. [Mrs. Carver.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [210; 246]
Genre: novel; euphoric courtship; didactic ***Frnt***: by I. R. Martyn ***Q(t.p.)***: attributed: A. Phillips ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: London; rural England ***Motifs***: feminized male; satirical portraits (boor, gossip); duel with brother; imprisonment
Plot: Begins with each of three brothers being given a bible as their uncle's final legacy. Turns out--after two volumes--that these bibles each contain money. One brother throws his in the fire; the other two don't discover the money for some time. Two of the brothers are in love with the same woman and end up duelling over her. In end, however, the hero--an army captain--marries the daughter of a man in trade. This woman, although weak and silly at the beginning of the novel, is improved by learning "music, drawing, and French." They cannot marry because of lack of money, which is solved when hero finds money. Last paragraph of the novel notes that the two brothers now constantly read their bibles.
Price: 6s. sewed <The Old Woman 1800>; 7s. sewed <ad Stella of the North 1802>
Rev: *CR* (Feb. 1800)

Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver; DB notes that "In vol. 1, for *1799* read *1798*."
Source: UA inspected copy; ESTC; DB [inspected copy] **Rec # 1010**

Mad Man of the Mountain. A tale. In two volumes. By Henry Summersett, author of *Probable Incidents, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [238; 207]
Genre: novel; dysphoric wedlock; fictional autobiography ***Frnt***: engraved frontispiece by G. Murray; "An Interesting Scene from the Novel of [Mad Man of the Mountain]" ***Q(t.p.)***: attributed: Coleridge ***ChptDiv***: no [each volume begins with a "Chapter I" heading but no other chapter divisions follow] ***Pro***: male orphan ***Nar***: 1st-p. ***Settings***: Italy ***Motifs***: imprisonment; rape; murder; gothic elements
Plot: The story of Roncorone who falls in love with and marries the ward of the man who had ruined his father. His wife dies after being raped by this villain, whom Roncorone kills. Imprisoned and condemned to death, R. escapes with the help of a fellow prisoner. (This prisoner's loving but illicit relationship with a woman is not condemned by the narrative.) After escaping, R. becomes a hermit and is often mad. After his death, his manuscript exposes the villain.
Price: 7s. sewed <ad Azalais and Aimar 1799>
Rev: *Anti-Jac. R.* (May 1800); *CR* n.s. 29 (May 1800): 115
Source: inspection UA copy; inspection Corvey copy; ESTC; BLC; DB [inspected copy]: **Rec # 5960**

Margarita. A novel. In four volumes. By the author of *Traditions*. [Mary Martha Butt.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [353; 237; 226; 277]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed prose: Johnson ***ChptDiv***: yes ***ChptHd***: no
Price: 14s. sewed <ad Court Intrigue 1799>
Rev: *Ana. R.* (Apr. 1799)
Notes: Mary Martha Butt, afterwards Sherwood, (1775-1851).
Source: inspection Corvey microfiche; ESTC; DB **Rec # 840**

The Naval Triumph of Britannia, or Republican pride humbled. A poem. Occasioned by Admiral Lord Nelson's glorious victory over the French fleet. [1st edition.]
London: Printed for the author by W. Lane, at the Minerva-Press, Leadenhall-Street. 1799.
33 pp.
Genre: poetry ***Motifs***: Battle of the Nile, 1798; Horatio Nelson
Price: 2s. 6d. <UA copy t.p.>
Notes: Cornell reports title "Britannia: or, Republican."
Source: inspection UA copy; letter Cornell **Rec # 8720**

Norman Banditti, or, The fortress of Coutance. A tale. In two volumes. By Felix Ellia.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [256; 286]
Genre: novel ***Q(t.p.)***: attributed: Metastasio (untrans.) ***ChptDiv***: yes ***ChptHd***: both quotations and headings, sometimes both: Collins, Ld Lyttleton, Leonora, Gray, "Robin Hood," Milton, ***Shakespeare, Tasso (untrans.), **Virgil (untrans.), Hor. Sat. (untrans.), Mason, Blair, Pro. Ita. (untrans.), Fenelon (untrans.), Metastasio (untrans.), Thomson, Emily, "Old Ballad," Ann Yearsley, Ovid. Ep. (untrans.), Voltaire (untrans.), Spenser, Shenstone ***Pro***: male ***Nar***: 3rd-p. ***Settings***: France ***Motifs***: gothic elements; suicide of former lover at wedding; bandits; patricide; illegitimacy; deathbed of guilty; villain disguised as monk; father back from dead; deathbed

scene; madness; filial devotion; horror elements; skulls; deserted castle; apparitions
Plot: After the death of his mother, the arrest of his father, and the seizure of the family property, Albert is forced to seek refuge in a deserted castle where he meets and joins a group of bandits. He becomes friends with the bandit chief and experiences various gothic horrors (skulls, ghosts, and decaying body parts) and adventures, including freeing a captive who proves to be the female love interest. Numerous inset tales complicate the narrative, the most notable of which is the bandit chief's story: when his mother is put aside after 18 years because her French lover wishes to marry another, she goes mad and commits suicide at the wedding. The son stabs his father and believing himself a parricide becomes a bandit.
Price: 7s. sewed <ad Cordelia 1799>; 8s. sewed <ad Eva 1799>
Rev: *CR* n.s. 27 (Dec. 1799): 474-75; *Brit. Crit.* 13 (Jan. 1799): 74-75
Notes: Plate. <ESTC>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB **Rec # 1660**

Plain Sense. A novel. In three volumes. . . . Third edition. [Alethea Brereton Lewis.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [256; 240; 256]
Genre: novel; sentimental; dysphoric wedlock ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: quotations; attributed: **Ariosto (untrans.), Hurdis, **Shakespeare, West, Savage, Burns, "Old Ballad," Home, Drayton, King, Lyttleton, Johnson, Goldsmith, Mason, Cowper, Barbauld, Ansty, Lovelace, Gray, Young, Beattie, Glover, Collins, Milton ***OthrEd***: 1st edition (1795); 2nd edition (1796); Philadelphia edition (1799) titled *Plain Sense or The History of Henry Villars and Ellen Mordaunt* ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Germany, England ***Motifs***: education; imprisonment; filial obedience; second marriage; plain heroine; didactic
Plot: Fairly ordinary heroine (neither "a beauty" nor a "prodigy") is a disappointment for mother and is thus not well-treated by her. Although she would prefer to marry her cousin, his family does not approve, and so she marries a man who appears kind and amiable ("plain sense requires no other qualifications"). Husband, who becomes convinced his wife is untrue, has her imprisoned in German lodge, takes baby, and tells all that wife has died. Ends with her escape, husband's death, remarriage to cousin. Heavy moralizing about importance of reputation and principle.
Price: 9s. sewed <ad Cordelia 1799>
Rev: *Brit. Crit.* 8 (Dec. 1796): 673
Notes: MnU notes that this novel has been "erroneously attributed to Alethea Brereton Lewis by Robert Heilman in America in English fiction 1760-1800--Cf. Shippen E.P. Eugenia de Acton." Eugenia de Acton is Alethea Lewis.
Source: inspection UA copy; inspection Corvey microfiche; letter MnU; ESTC; DB [inspected copy]; **Rec # 7670**

The Polite Traveller, or A collection of travels made in different parts of the world.
London, printed for William Lane, 1799.
1 vol. [144]
Genre: collection of travel accounts <?> ***Frnt***: yes
Notes: Illustrated.
Source: ESTC **Rec # 12740**

Rebecca. A novel. In two volumes. [Mrs. E. M. Foster.]
London, printed at the Minerva-Press for William Lane, 1799.
2 vol.
Genre: novel
Price: 8s. sewed <ad Stella of the North 1802>
Source: DB **Rec # 1780**

Reginald, or The House of Mirandola. A romance. In three volumes. By the author of *Melbourne, &c.* [Mrs Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [293; 291; 292]
Genre: novel; chivalric; gothic ***Frnt***: yes ***Pref***: (i-iii) ***Q(t.p.)***: attributed by title: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Beattie, Home, Looell, **Mason, Bowles, *Sayer, Brooke, Walpole, Southey, Dryden, Shakespeare, Pope, Merry ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Savoy ***Motifs***: problems of identity; potential incest; convents; secret passages; banditti; deathbed confession; bad father; poetry in text
Plot: All the trapping of the gothic: convents, secret passages, banditti. A big problem for the hero is that he believes himself to be the brother of the woman he loves. His father only tells the truth in a deathbed confession spurred on by the appearance of the hero's mother.
Price: 12s. sewed <ad Anecdotes of the Altamont Family 1800>
Rev: *London R.* (Jan. 1800)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>
Source: inspection Corvey microfiche; ESTC; DB **Rec # 3740**

Report of the Committee of Council and Assembly, of the island of Tobago, on the increase of population, and the melioration of the state of the slaves, as amended and approved by the Colonial Assembly.
32 pp.
London, printed at the Minerva Press, 1799.
Genre: political pamphlet
Source: ESTC **Rec # 12880**

The Restless Matron. A legendary tale. In three volumes. [Mrs. Showes.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
3 vol. [232; 257; 244]
Genre: novel; ghost story; dystopic wedlock; generational ***Q(t.p.)***: attributed: Otway ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The Uncle") ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Switzerland ***Motifs***: ghost; murdered wife; adultery; infanticide; madness; childbirth; villainess; good servant/bad servant; chivalric; secret family history (MSS); mothers; seduction; grotto; attempted rape; Rousseauian education of heroine; second marriage; poisonings; cruel husbands
Plot: The "Restless Matron" is a former Countess, who haunts a castle in Switzerland in an attempt to lift her husband's curse (she had given birth to a stillborn daughter after seven sons). She is a very nice ghost but sadly misunderstood. Several conditions must be met before she can rest, and the narrative offers plenty of treachery, adultery, and murder before the restless matron finally works things out.
Price: 12s. sewed <ad Stella of the North 1802>; 10s. 6d. <*CR* 1799>
Rev: *CR* n.s. 27 (Dec. 1799): 475-76
Notes: Forster gives date as 1789 but this appears to be a mistake; attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes. <DB>
Source: inspection UA copy; ESTC; BLC; DB; Forster **Rec # 5480**

Reuben and Rachel; or, Tales of old times. A novel. In two volumes. By Mrs. [Susanna] Rowson, author of *Charlotte, Mentoria, Fille de Chambre, &c. &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [281; 315]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g. "Real Afflictions") ***OthrEd***: Boston 1798 ***Settings***: America; mid-15th century Wales
Price: 8s. sewed <ad Stella of the North 1802>; 7s. sewed <*CR* 1800>

Rev: *CR* n.s. 28 (Jan. 1800): 116-17
Notes: Susanna Rowson, formerly Haswell.
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 5290**

Rosalind. A novel. In two volumes. By the author of *Josephine*. [Miss Taylor.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [228; 248]
Genre: novel; euphoric courtship ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, Collins, Gray, *Rowe, Prior, *Lady Mary Wortley Montagu, Arbuthnot. Marriott, Goldsmith ***Pro***: female foundling ***Nar***: 3rd-p. ***Settings***: London; English countryside ***Motifs***: secret marriage; foundling; secret pregnancy and birth; class problems
Plot: Lady Maria and her brother Charles discover two-year-old Rosalind in the balcony of a theatre.. No one claims the child, so they bring her up themselves. Standard courtship difficulties takes place: Rosalind and Sir Henry fall in love. but he is engaged to someone else (solved when financee dies); Rosalind's lack of social standing is a problem; a misunderstanding leaves Sir H. believing Rosalind to be married to someone else. After all this is cleared up. they become engaged and Lady Maria confesses that Rosalind is really her child by a secret marriage.
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection Corvey microfiche; DB **Rec # 6070**

Rosella, or Modern Occurrences. A novel. In four volumes. By Mary Charlton, Author of *Phedora*, *&c.*
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1799.
4 vol. [308; 296; 302; 307]
Genre: novel; gothic and sentimental satire; euphoric courtship; generational ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g. "Rage for Adventures") ***Pro***: female ***Nar***: 3rd-p. ***Settings***: England; Scotland ***Motifs***: poetry in text; mothering
Price: 16s. sewed <ad Mysterious Husband 1801>; 14s. sewed <ad Azalais and Aimar 1799>
Rev: *Anti-Jac. R.* (Jan. 1801)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; BLC; DB [inspected copy] **Rec # 1070**

Saint Julien. In two volumes. From the German of Augustin La Fontaine. With additional notes, historical and explanatory.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol.
Genre: novel; translation ***OthrEd***: 1 vol. edition by Bell (1798)
Price: 6s. sewed <ad Cordelia 1799>
Rev: *CR* (Mar. 1800); *MM* (Feb. 1799)
Source: ESTC; BLC; DB [inspected copy] **Rec # 3170**

A Sermon Preached at the Consecration of the Church of St. Martin Outwich, London, on Monday, the 26th of November, 1798, by John Rose, . .
London, printed at the Minerva Press, 1799.
30 pp.
Genre: sermon; pamphlet
Notes: John Rose, (b. 1754).
Source: ESTC **Rec # 16580**

The Stranger; or, Llewellyn Family. A Cambrian Tale. [Robert Evans. A. M.]
2 vol.

Genre: novel
Price: 7s. sewed <*CR*>
Rev: *CR* n.s. 27 (1799): 474; *Anti-Jac. R.* (Oct. 1798)
Notes: Attribution made from titlepage of *The Dream; or, Noble Cambrians* (1801).
Source: DB **Rec # 17140**

Westbrook Village. A novel. In two volumes.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
2 vol. [298; 306]
Genre: novel; sentimental; euphoric courtship ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: English country ***Motifs***: gothic elements; female friendship; contrasting heroines; bad marriage; woman married for money; cheated by husband; secret apartment; false report of death; death of bad heroine; coquette; sentimental hero; false reports besmirch heroine's reputation; mysterious noises; rural / urban contrast; poetry by heroine
Plot: This is a straight-forward novel about negotiating the shoals of courtship. Young motherless woman falls in love with new curate. The difficulty is that as a younger son he needs his father's approval to marry. Once this is sorted out, however, he breaks off the engagement due to false evidence that she is untrue. Secondary heroine is a flighty woman who engages herself to two men. Tricked out of her fortune by her villainous husband, she hides in a secret apartment and spreads a rumour about her own death in order to entice her husband to return to England. Her plan doesn't work; after much heavy repentance and confession, she dies.
Price: 7s. sewed <ad Sailor Boy 1800>; 8s. sewed <ad Stella of the North 1802>
Rev: *CR* n.s. 28 (Jan. 1800): 117; *London R.* (Nov. 1799)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB **Rec # 8910**

A Winter's Tale. In four volumes. By J[ames] N[orris] Brewer, author of *The Mansion House, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1799.
4 vol. [293; 272; 255; 279]
Genre: novel; gothic; dysphoric courtship; chivalric ***Frnt***: by S. Springsguth after R. Corbould <DB> ***Pref***: (v-viii) "To the reader," signed J. N. Brewer, October 25th, 1799 ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Dryden, Cato, *Shakespeare, Langhorne, Hill, Otway, "House of Superstitions," Homer (trans.), Shenstone, Grainger, Gray, Dr. Watts ***Motifs***: illegitimacy; imprisonment; recognition scene (father and daughter); sex outside marriage; father's forgiveness; lack of mothering; footnotes; poetry in text
Price: 16s. sewed <ad Nocturnal Visit 1800>
Rev: *Anti-Jac. R.* (May 1800); *London R.* (Jan. 1800)
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 620**

Wisdom in Miniature; or, The young gentleman and lady's pleasing instructor; being a collection of sentences, divine, moral, and historical, selected from the writings of many ingenious and learned author[s] . . . A new edition.
London, printed for William Lane, at the Minerva press, Leadenhall-Street, 1799.
1 vol. [218]
Genre: collection of maxims; didactic; youth ***Frnt***: yes
Notes: With a final list of contents.
Source: ESTC; NUC **Rec # 9130**

1800

Adelaide de Narbonne, with memoirs of Charlotte de Cordet. A tale. In four volumes. By the author of *Henry of Northumberland*. [Helen Craik.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [286; 267; 283; 304]

Genre: novel ***Q(t.p.)***: 2: unattributed, attributed (untrans. Rochefaucault) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Beattie; Abbe Millot; Southern; Thomson, *Rowe, Congreve, Brooke, Shakespeare, Langhorne, Percy ***Motifs***: footnotes; poetry in text
Price: 16s. sewed <ad Humbert Castle 1800>
Rev: *Anti-Jac R.* (Jan. 1800)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik. <DB> Attributed by OP to Catherine Cuthbertson.
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 1230**

Andrew Stuart, or The northern wanderer. A novel. In four volumes. By Mary Ann Hanway, author of *Ellinor, or The world as it is.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [418; 314; 342]
Genre: novel ***Ded***: (i-vi) To Major John Scot Waring. ***Q(t.p.)***: attributed by title ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p.
Price: 18s. sewed <ad Anecdotes of the Altamont Family 1800>
Rev: *Anti-Jac R.* (Aug. 1800); *CR* (June 1801); *European Mag.* (July 1800)
Source: inspection UA copy; ESTC; DB [inspected copy] **Rec # 2170**

Anecdotes of the Altamont Family. A novel. In four volumes. By the author of *The Sicilian, &c.*
[Mary Meeke.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [250; 266; 306; 365]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Lee ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male
Price: 16s. sewed <ad Isabel 1802>
Source: inspection Corvey microfiche; ESTC; DB [inspected copy]: **Rec # 3860**

Ankerwick Castle. A novel. In four volumes. By Mrs. Croffts.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [286; 251; 259; 249]
Genre: novel; gothic ***Q(t.p.)***: motto ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female
Plot: "The young Countess of Middleton loves the accomplished Beaumont, and after many perplexities, which lead to the discovery of malignant jealousy and enormous depravity, the hero and heroine are happily united." <Summer *GQ* 190>
Price: 14s. sewed <ad Valley of Collares 1800>
Rev: *CR* (Feb. 1801)
Notes: Summers has "Crofts"; Frank reports this as an epistolary novel, but I have no indication of this in my notes.
Source: inspection Corvey microfiche; ESTC; DB **Rec # 1290**

The British Songster; or, The pocket companion. A choice collection of comic and entertaining songs, duets, trios, glees, &c.
London, printed at the Minerva-Press, for William Lane, 1800.
1 vol. [192]
Genre: collection of songs ***OthrEd***: first Minerva edition c.1795
Notes: ESTC indicates plate and queries whether or not it is a frontispiece.
Source: ESTC **Rec # 12800**

Calaf. A Persian tale. In two volumes. By M[argaret] Holford, author of *Selina, Gresford Vale, &c.* [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol.

Genre: novel; oriental tale ***Q(t.p.)***: yes ***OthrEd***: First published 1798
Price: 6s. sewed <ad Isabel 1802>
Notes: Margaret Holford, afterwards Hodson, (d. 1834).
Source: ESTC; DB [by inspection] **Rec # 2490**

The Cavern of Strozzi, a Venetian tale. [Jean Baptiste Joseph Innocent Philadelphe Regnault-Warin.]
1 vol.
Genre: novel; translation
Plot: The "supposed statement of the crimes, and consequent horrors and death of an abandoned woman of quality." <Summers *Gothic Quest* 90>
Price: 3s. 6d. sewed <ad Isabel 1802>
Rev: *CR* (Mar. 1801)
Notes: Likely a translation of Regnault-Warin's *Le Caverne de Strozzi*. <DB>
Source: DB **Rec # 4880**

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche. [***Quotation.***] **Fourth edition.**
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [277; 298; 250; 267]
Genre: novel; euphoric courtship ***Frnt***: by Springsgurth after Stevenson ***Ded***: To Major Gen. Sir Adam Williamson, K. B., for goodness to a near connection of RMR (signed, dated London June 1, 1796) (i-iii) ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: quotations ***OthrEd***: first edition Minerva 1796 ***Motifs***: gothic elements
Price: 14s. sewed <ad Vicar of Lansdowne 1800>
Notes: Regina Maria Roche, formerly Dalton; engraved vignettes pasted between chapters throughout. <NcU>
Source: inspection Corvey microfiche; letter NcU; ESTC; DB [by inspection]; NUC **Rec # 5000**

The Committee of Loyal Islington Volunteers observing, with regret, that Lieutenant Colonel Aubert has addressed the corps at large on a subject on which they conceive he ought first to have addressed the committee, have no option but to make some reply; . . . [Fred. Smallshaw.]
[London], Lane, Minerva-Press, Leadenhall-Street, [1800.]
4 pp.
Genre: pamphlet
Notes: Signed and dated at end: Fred. Smallshaw, Secretary. Head Quarters, 8th Sept. 1800.
Source: ESTC **Rec # 13460**

Edwardina, a novel. In two volumes. Dedicated to Mrs. Souter Johnston. By Catherine Harris.
London: Printed for the author, at the Minerva-Press, by William Lane, Leadenhall-Street. 1800.
2 vol. [229; 263]
Genre: epistolary novel ***S.L.***: yes; 4 pages ***Ded***: To Mrs. Souter Johnston (i-iv) ***Q(t.p.)***: 2: unattributed ***ChptDiv***: n/a
Price: 7s. sewed <ad Isabel 1802>
Rev: *CR* (Mar. 1801)
Source:inspection UA copy; inspection Corvey microfiche; ESTC; DB **Rec # 2210**

Emily of Lucerne. A novel. In two volumes. By the author of *The Duke of Clarence*. [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall Street. 1800.
2 vol. [240; 304]
Genre: novel ***Ded***: follows vol. 2 titlepage: To HRH Princess of Wales. signed E. M. F.
ChptDiv: yes ***ChptHd***: no

Price: 7s. sewed <ad Edwardina 1800>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster (fl. 1795-1803). <DB>
Source: inspection Corvey microfiche; ESTC; DB **Rec # 1790**

Fables. [John Gay.] [New edition.]
London, Printed at the Minerva Press for Lane, Newman & Co., 1800.
Genre: collection of fables ***OthrEd***: first published 1727, 1738; first Minerva edition 1795
Source: NUC **Rec # 7140**

The Faux Pas; or, Fatal attachment. A novel. In two volumes. By C. L.
London: Printed for the author, at the Minerva-Press, by William Lane, Leadenhall-Street. 1800.
2 vol.
Genre: novel
Price: 7s. sewed <ad Isabel 1802>
Source: DB **Rec # 3160**

Feudal Events, or Days of yore. An ancient story. In two volumes. By Anna Maria MacKenzie, author of *Neopolitan, &c. &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [242; 276]
Genre: novel ***Frnt***: yes ***Ded***: To Mrs. Tennant of Bromley, Middlesex, signed Anna Maria Mackenzie ***Pref***: (i-xi) ***Intro***: "Postscript" (xii) ***Q(t.p.)***: attributed: Blair ***ChptDiv***: yes ***ChptHd***: no
Price: 7s. sewed <ad Isabel 1802>
Notes: Anna Maria MacKenzie, also Wight, also Johnson, also "Ellen of Exeter"; plate. <ESTC>
Source: inspection Corvey microfiche; ESTC; NUC; DB Sup [Minerva Catalogue 1800; Adv 1802] **Rec # 7320**

Forbidden Apartments. A tale. In two volumes. By William Linley.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [280; 328]
Genre: novel; sentimental ***Pref***: (i-x) ***Q(t.p.)***: attributed: "Sheridan's Critic" ***ChptDiv***: yes ***ChptHd***: no
Rev: *CR* (June 1801)
Notes: William Linley was the brother-in-law of Sheridan (1771-1835), author and musical composer, composed songs and wrote novels and verses.
Source: inspection UA copy; ESTC; DB **Rec # 3470**

Frederic & Caroline, or The Fitzmorris family. A novel. In two volumes. By the author of *Rebecca, Judith, Miriam, &c.* [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [256; 296]
Genre: novel ***Ded***: To the Princess of Wales, signed E. M. F. <DB> ***Pref***: 1 page, "To the reader" ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; not attributed
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 1800**

Henry and Emma's Visit to the Zoological Gardens, in the Regent's Park: with an account of what they saw there: interspersed with a description of the peculiar manners and habits of the

various animals contained therein. By J. Bishop. Third edition.
London: A. K. Newman & Co., [18--?].
29 pp.
***Genre*:** children's literature
Notes: Six leaves plates.
Source: letter State Library of Victoria; NUC **Rec # 13680**

Henry of Northumberland, or The hermit's cell. A tale of the fifteenth century. In three volumes. [Helen Craik.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [233; 247; 249]
***Genre*:** novel ***Frnt*:** yes ***Pref*:** (i-xii) ***Q(t.p.)*:** attributed: Virgil (untrans.) ***ChptDiv*:** yes ***ChptHd*:** quotations; attributed: ***Shakespeare, Rowe, *Thomson, Pope, Cowper, Addison, Dr Percy, Goldsmith, Home, *Prior, Hayley, Langhorne
***Price*:** 12s. sewed <ad Fugitive of the Forest 1801>
***Rev*:** *CR* (May 1800); *London R.* (Jan. 1800)
Notes: Attribution from Minerva Library Catalogue of 1814.
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 1220**

An Historical Description of Westminister Abbey.
London, Printed at the Minerva-press for W. Lane, 1800.
1 vol. [146]
***Genre*:** guide book ***Frnt*:** yes ***OthrEd*:** J. Newbey, London (1753, 1764, 1767): Carnan (1770, 1783)
Source: NUC **Rec # 9010**

Humbert Castle, or, The romance of the Rhone. A novel. In four volumes. [*Quotation.*] [Sarah Sheriffe.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [312; 318; 293; 336]
***Genre*:** novel ***Frnt*:** by I. R. Martyn ***Ded*:** (i-ii),"To Mrs. F------R." ***Q(t.p.)*:** attributed: Shakespeare ***ChptDiv*:** yes ***ChptHd*:** no
***Price*:** 16s. sewed <ad Anecdotes of the Altamont Family 1800>
***Rev*:** *Anti-Jac. R.* (Dec. 1800): *CR* (June 1801)
Notes: This novel "proved deservedly popular, and won great favour in the circulating libraries. It is a well-written, cleverly-sustained romance." <Summers *Gothic Quest* 190>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8620**

Idalia. A novel. Founded on facts. In two volumes.
London, printed for the author, at the Minerva-Press, by William Lane, 1800.
2 vol. [251; 269]
***Genre*:** epistolary novel; sentimental ***S.L.*:** 10 pages (146 names, 27 for multiple copies) ***Q(t.p.)*:** attributed: "Manners's Poems" ***ChptDiv*:** n/a ***Settings*:** England, Edinburgh, Canada ***Motifs*:** filial piety; courtship euphoric; generational tale; hero falsely reported dead
Plot: A convoluted, not very interesting tale. Lady Parkhurst tells Idalia's story in her letters. Idalia refuses Sir Henry, a man old enough to be her father, because she loves Captain Brisband. The captain, however, is killed in a duel. When Lady Parkhurst and Sir Henry travel to Canada. they find that not only does the man responsible for losing Idalia's fortune wish to make amends. but that Lady Parkhurst's first love, whom she had rejected because of a misunderstanding, has left her his estate. All end up rich and happy. Captain Brisband turns out to be alive: Sir Henry marries elsewhere.
***Price*:** 7s. sewed <ad Isabel 1802>

Source: inspection UA copy; DB **Rec # 8630**

The Indian Cottage; or, A search after truth. By M. [Bernardin de] Saint-Pierre, author of *The Voyage to the Isle of France, The Studies of Nature, Shipwreck, or Paul and Mary, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
1 vol. [94]
Genre: novel (?) ***Frnt***: as in 1799 ed. by I. R. Martyn <DB> ***Q(t.p.)***: yes ***OthrEd***: Lane (1791. 1799)
Notes: Bernardin de Saint Pierre (1737-1814); plate.
Source: ESTC; DB [inspected copy] **Rec # 5360**

The Invisible Man; or, Dancam Castle. A novel from the French [of Pigault-Lebrun?].
2 vol.
Genre: novel
Price: 7s. sewed <ad Isabel 1802>
Notes: Stonehilll, Cat. No. 128, item 181.
Source: DB **Rec # 10220**

Jaquelina of Hainault. An historical novel. In three volumes. By the author of *The Duke of Clarence* . . . Second edition. [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [206; 143; 182]
Genre: novel; historical ***ChptDiv***: yes ***ChptHd***: no ***Settings***: Bavaria, England, France ***Motifs***: extramarital love; divorce, arranged marriage; deathbed scene
Plot: Jacquelina, princess of Bavaria, is already married when she and the Duke of Gloucester fall in love. After Gloucester returns to England, J. confesses to her husband and they return to France. When her husband is killed J. still cannot turn to G. because she is forced to marry Braband in order to protect her people. It is only after the Pope grants her a divorce that she and G. marry. Because of various political complications, J. must return to her country alone. When she hears that G. has married another, she goes into a decline. At her deathbed the innocent G. arrives, the villains beg forgiveness, and after settling her personal and political differences. J. dies.
Price: 10s. 6d. sewed <ad Stella of the North 1802>
Rev: *Lit. R.* (Jan. 1800); *CR* (May 1800)
Source: inspection Corvey microfiche, ESTC **Rec # 12730**

Jeannette. A novel. In four volumes. By the author of *Melbourne, Reginald, Deloraine, &c.* [*Quotation.*] [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [279; 263; 254; 216]
Genre: novel ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: no ***Price***: 14s. sewed <ad Sailor Boy 1800>; 16s. sewed <ad The Enchantress 1801>
Rev: *CR* (Mar. 1801)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 3750**

Joe Miller's Jests; or, The wit's vade mecum. Being a collection of the most brilliant bon mots related by the sons of conviviality, . . . A new edition. [John Mottley.]
London, printed for William Lane, [1800?]
1 vol. [120]
Genre: collection of jests ***OthrEd***: First published 1739

Source: ESTC **Rec # 13030**

Judith. A novel. In two volumes. By the author of *Rebecca, Miriam, Fitzmorris, &c.* [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [285; 251]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Goldsmith, Parnell, Lyttleton, Langhorne, Falconer, Shakespeare, Shenstone, Grainger, Thomson, Dodsley, Sheridan, Mason
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB **Rec # 1810**

The Ladies Mirror; or, Mental companion, for the year 1801.
London | Printed by William Lane for S. Chappell Royal Exchange. [1800.]
Genre: miscellany <?> ***Frnt***: by S. Springsguth after H. Richter
Notes: Engraved title-page, with vignette by S. Springsguth.
Source: DB **Rec # 10280**

Leopold Warndorf. A novel. In two volumes. By Henry Summersett, author of *The Mad Man of the Mountain, &c. &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [294; 311]
Genre: epistolary novel ***Pref***: yes ***Q(t.p.)***: attributed by title
Price: 7s. sewed <ad Isabel 1802>
Notes: In the preface the author notes that this work was first "cast in a dramatic mould." He defends himself against accusations that he has copied Kotzebue or Sterne.
Source: inspection UA copy; letter NcU; ESTC; DB [inspected copy]; **Rec # 5970**

The Maid of the Hamlet. A tale. In two volumes. By Regina Maria Roche, author of *The Children of the Abbey, Vicar of Landowne, Clermont, &c.* . . . Second edition, with additions.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [278; 309]
Genre: novel ***Q(t.p.)***: attributed: Thompson ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Hermit of Warworth, Rowe, Thompson, *Dryden. Goldsmith. Dryden's Virgil. Cowper, Old English Ballads, Lee, Otway, Steven's Juvenal, Blacklock, Milton, Ossian, Howard: *Thomson ***OthrEd***: yes ***Price***: 7s. sewed <ad Isabel 1802>
Notes: Advertisement in ***Children of the Abbey*** **(4th ed, 1800)** announces that a new edition of *The Maid of the Hamlet* is in the press.
Source: inspection Corvey microfiche; ESTC; BLC; DB Sup [Adv 1798] **Rec # 17070**

Mary-Jane. A novel. In two volumes. By Richard Sickelmore, author of *Edgar, or The phantom of the castle, Agnes and Leonora, &c. &c.*
London: Printed for the author, at the Minerva-Press, by William Lane, Leadenhall Street. 1800.
2 vol. [229; 235]
Genre: novel ***Ded***: To Sir Godfrey Webster, Bart., signed Richard Sickelmore. ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The Death of a Poor Soldier") ***Pro***: female orphan ***Nar***: 3rd-p.
Price: 7s. sewed <ad Pirate of Naples 1801>
Rev: *CR* (Feb. 1801)
Source: inspection UA copy; ESTC; BLC; DB [inspected copy]: **Rec # 5520**

Miriam. A novel. In two volumes. By the author of *Frederic & Caroline, Rebecca, Judith, &c.* [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [262; 271]
Genre: novel ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: 7s. sewed <ad Humbert Castle 1800>; 8s. sewed <ad Stella of the North 1802>
Rev: *CR* (May 1801)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB **Rec # 1820**

The Monk of the Grotto; or Eugenio & Virginia. A tale. In two volumes. From the French [of Pigault Lebrun?] [*Quotation.*] [Guillaume Charles Antoine Pigault-Lebrun.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Price: 7s. sewed <ad First Love 1801>; 8s. sewed <ad Stella of the North 1802>
Source: DB [inspected copy] **Rec # 4590**

The Muse in Good Humour; or Momus's banquet.
1 vol. [144]
Genre: collection of songs
Source: NUC **Rec # 16790**

Nocturnal Visit. A tale. In four volumes. By Maria Regina Roche, author of *The Children of the Abbey, Maid of the Hamlet, Vicar of Lansdowne*, and *Clermont.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
4 vol. [309; 290; 260; 395]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***OthrEd***: Arno Press. 1977 (ed. F. G. Atkinson)
Price: £1 1s. boards <ad Maid of the Hamlet 1800>
Notes: Maria Regina Roche, formerly Dalton.
Source: inspection UA copy; inspection Corvey microfiche; ESTC; BLC; DB [inspected copy]; **Rec # 5060**

The Old Woman. A novel. In two volumes. By the author of *The Horrors of Oakendale Abbey.* [*Quotation.*] [Mrs. Carver.]
London: Printed for the author, at the Minerva-Press, by William Lane, Leadenhall-Street. 1800.
2 vol. [218; 255]
Genre: epistolary novel ***Q(t.p.)***: attributed: Havard
Price: 7s. sewed <ad Isabel 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Carver.
Source: inspection UA copy; DB [inspected copy] **Rec # 1020**

Ormond; or The secret witness. By the author of *Wieland, Arthur Mervyn, &c. &c.* [Charles Brockden Brown.]
London, printed at the Minerva-Press, for William Lane, 1800.
1 vol. [338]
Genre: novel ***Ded***: Signed: S. C. ***OthrEd***: First published 1799
Rev: *Anti-Jac. R.* (Aug. 1800)
Source: ESTC; DB **Rec # 710**

Persian Tales, or The thousand and one days. In two volumes. A new edition, embellished with

elegant engravings. [François Pétis de la Croix and Alain René Sage (compilers); Ambrose Philips (translator)]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [300; 288]

Genre: collection of oriental tales; translation ***Frnt***: two engraved frontispieces (vol. 1: "Aboulcasem & the Beautiful Damsel"; vol. 2: "Seyfel Molouk & the Beautiful Princess Malika") ***Pref***: yes; written for both entertainment and instruction in Eastern customs, suitable for youth, and designed to "reduce a Young Princess to reason, who had conceived an aversion to the pleasure of Conjugal Felicity" ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: yes ***OthrEd***: 1789 Lane ***Nar***: 3rd-p. framed; some tales 1st-p.

Price: 8s. sewed <ad Stella of the North 1802>

Notes: Plates; compiled by François Pétis de la Croix, with the collaboration of Alain René Le Sage; translated by Ambrose Philips from *Les Milles et un Jour*.

Source: inspection UA copy; ESTC **Rec # 8810**

Romance of the Castle. In two volumes. [Jane Elson.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street, 1800.
2 vol. [236; 238]

Genre: novel; sentimental ***Frnt***: G. Murray after H. Richter ***Ded***: (i-ii)"To the Public in general" signed "SOMEBODY" ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: London; Wales ***Motifs***: gothic scenes; deathbed scene; death of father; wicked guardian; murder; adultery; imprisonment of hero; separation of hero and heroine; castle; rumours of ghosts; inset tale; woman's story in letter; attempted rape; mysterious music; explained supernatural; unexplained supernatural; poetry in text

Plot: Heroine suffers the machinations and unwanted amorous attentions of a bad guardian, who convinces her and her fiance that each loves someone else. This guardian imprisons heroine, threatens her, and attempts to rape her. Ultimately heroine frees fiance who has also been kept prisoner, they escape, and guardian commits suicide. Of particular interest is the inset tale of guardian's wife, who first commits adultery, then murders her first husband.

Price: 7s. sewed <ad Isabel 1802>

Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy]; **Rec # 1680**

Rosaura. [August Heinrich Julius Lafontaine.]

Genre: novel; translation ***OthrEd***: French translation (from German) by Madame la Comtesse De Montolieu, *Rossaure, ou l'Arrêt du Destin*, 4. vols., (Didot, 1818)

Source: Summers *Gothic Quest*, 145 **Rec # 16880**

The Sailor Boy. A novel. In two volumes. [Rosalia St. Clair.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [239; 242]

Genre: novel; adventure; youth ***Frnt***: Corvey: no frontispiece; UA copy: hand-coloured frontispieces both vols. In vol. 1: oval portrait of "The Rt. Hon. Earl of St. Vincent" (Freeman scultp.); vol. 2: oval portrait of "Sir Wm. Sidney Smith, Knt. K.C./ Rear Admiral of the Blue" ***Q(t.p.)***: 2: attributed (Otway); unattributed untrans. Latin ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Settings***: 1790s; London; France; America ***Motifs***: America; adventures; capture at sea; sea adventure; imprisonment; rescue of hero from prison; problems of identity

Plot: During a short stay in a French prison, an English naval officer meets an English boy whose only friend in France has been killed. The captain rescues the boy and is much impressed with his spirit and gratitude (there is much hugging of knees and bedewing of hands with grateful tears). Although he refuses to answer any question about his background, the captain takes the boy on board ship. He spends the next three years sailing around the Americas and having all sorts of

adventures, including being captured by the French.
Price: 8s. sewed <ad Isabel 1802>
Source: inspection UA copy; inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 8870**

Serena. A novel. In three volumes. By Catharine Selden, author of *The English Nun, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
3 vol. [234; 216; 221]
Genre: novel; dysphoric courtship; wedlock ***Q(t.p.)***: attributed: Otway ***ChptDiv***: yes ***ChptHd***: no (except first chapters) ***Pro***: female ***Settings***: Lisbon ***Motifs***: divorce; death of heroine; insanity
Plot: Serena dies married (but separated from cruel husband). The man she loves marries another woman (who has suffered a bout of insanity) with her blessings.
Price: 10s. 6d. sewed <ad Humbert Castle 1800>
Notes: "Catherine" on the title-page of *Villa Nova* (1805).
Source: inspection Corvey microfiche; ESTC; DB [inspected copy] **Rec # 5420**

The Soldier's Companion; containing instructions for the drill, manual and platoon exercise, . . . intended for the use of the volunteers . . . Ornamented with figures of the various positions of a soldier under arms. Eleventh edition.
London, printed at the Minerva-Press; and sold by Scatcherd; Miller; and Richardson, [1800?]
35 pp.
Genre: instruction ***OthrEd***: first edition Minerva 1798
Notes: With a blue printed wrapper, and a slip advertising 'Captain West's military figures' tipped in. <ESTC>
Source: ESTC **Rec # 12570**

The Sprightly Jester; or, Coffee-house companion: a collection of smart jests, for the wits of all classes.
London, printed for William Lane, [1800.]
1 vol. [192]
Genre: collection of jests
Source: ESTC <N046346> **Rec # 13310**

The Sprightly Jester; or, Coffee-house companion. A collection of smart jests, for the wits of all classes, . . .
London, printed at the Minerva-press, for William Lane, 1800.
1 vol. [192]
Genre: collection of jests
Source: ESTC <N046343> **Rec # 13400**

To the Lords of His Majesty's Most Honourable Privy Council. The memorial of the planters and merchants concerned in, and trading with, the settlements of Surinam, Berbice, Demerary, and Esequibo, and the island of Trinidad.
[London], Printed by W. Lane, Minerva-Press. Leadenhall-Street. [1800].
2 pp.
Genre: pamphlet
Notes: At head of title: "(Copy.)"; dated at foot: London, February 18, 1800.
Source: ESTC **Rec # 13060**

Valley of Collares; or, The cavern of horrors. A romance. In three volumes. Translated from the

Portuguese [by Mrs. Yorke]. [*Quotation.*]
London: Printed for the author, at the Minerva-Press, by William Lane, Leadenhall-Street. 1800.
3 vol. [247; 273; 264]
Genre: novel; translation ***Ded***: To Sir Charles Gould Morgan, Bart. <DB> ***Q(t.p.)***: attributed: Burns ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. 6d. sewed <ad Miriam 1800>
Source: inspection Corvey microfiche DB [inspected copy] **Rec # 6380**

The Vicar of Lansdowne; or Country quarters. In two volumes. By Regina Maria Roche. Author of *The Children of the Abbey, Maid of the Hamlet, Clermont, &c.* [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800.
2 vol. [270; 264]
Genre: novel ***Ded***: To the public, dated Aug. 13, 1800, London ***Pref***: Address to the critics ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: yes ***Motifs***: forced marriage
Plot: Shows the influence of *Pride and Prejudice* in plot details and character names. Vicar has three children: son, daughter who is a bit of a coquette and overindulged by aunt, and another more thoughtful daughter. Coquette's behaviour results in near-death of brother. He is in love with a woman who runs away from an arranged marriage (her fiancé is the man the thoughtful daughter loves). Vicar blesses break in engagement, which frees all the right couples to marry.
Price: 7s. sewed <ad Maid of the Hamlet 1800>
Source: inspection Corvey microfiche; ESTC; BLC; DB [inspected copy]; **Rec # 5070**

1801

Agnes. A novel. By the author of *Frederica Risberg*. [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [324; 369; 380]
Genre: novel ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: quotations: Prior, *Shakespeare, Congreve, Thompson, Milton, "Pleasures of Memory," Rogers, Collins, Mason
Price: 13s. 6d. sewed <ad Ariel 1801>; 15s. sewed <ad Stella of the North 1802>
Rev: *CR* (Sept. 1801)
Source: inspection of Corvey microfiche; DB **Rec # 9230**

Agnes de Lilien. A novel from the German [of C. Von Wolzogen]. [Mrs Showes.]
London: William Lane, 1801.
3 vol.
Genre: novel; translation
Price: 13s. 6d. sewed <ad Stella of the North 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Showes.
Source: BLC; DB **Rec # 5490**

Ancient Records, or, The abbey of Saint Oswythe. A romance. In four volumes. By T. J. Horsley Curties, author of *Ethelwina, or The House of Fitz-Auburne*. [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [408; 396; 350; 319]
Genre: novel; gothic; historical ***Frnt***: yes ***Ded***: (i-iii) To Mrs. Watson, Poet's Corner, Westminster ***Pref***: vol. 3 (v-viii) ***Q(t.p.)***: attributed: "Ossian" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Milton, "Ossian," Shakespeare, Spenser, Tasso (trans.), Pope, Beaumont and Fletcher, Thomson, Southern , Dryden, Almida, Smollet, Marsh, Rowe, E. Haywood, Mallet, Francis, Sewell, Browne, Hill, S. Johnson, Havard, Philips, Martyns, Dennis, Tracy, Mason, Brown, Congreve, Lansdowne, A. Phillips ***Pro***: female ***Settings***: England; early 15th century
Motifs: incest; imprisonment; divorce; wife abuse; elements of horror (skulls and bones); spectral

voice; manuscript (disgraced nun's story); mysterious stranger; abbey; secret passage; anti-Catholic sentiments; heroine bound by vow; attempted rape; historical characters; poetry in text

Plot: A complicated, often confusing, plot centering around Rosaline, a beautiful young woman left by her father under the protection of neighbour Lady Ruithvina. Rosaline and Lady R.'s son Constantine fall in love, but their union is blocked by Constantine's half-brother, Gondemar, and their father, the Baron, both of whom also want Rosaline. Gondemar supposedly kills Constantine and the Baron divorces his wife; Rosaline is imprisoned to encourage her to accept unwanted proposals. After many complicated events, including the discovery of an incestuous half-sister, poisoning attempts, and the discovery of the MS telling the tale of an imprisoned nun, Rosaline escapes and discovers that Constantine is alive.

Price: 18s. sewed <ad Isabel 1802>

Rev: *CR* n.s. 32 (June 1801): 232

Source: inspection Corvey microfiche; DB [inspected copy]; Tracy **Rec # 1320**

Ariel, or The invisible monitor. In four volumes. [*Two quotations.*] [Mrs. Isaacs.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.

4 vol. [359; 269; 297; 344]

Genre: novel; gothic ***Frnt***: yes ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations ***Pro***: female ***Motifs***: imprisonment; courtship; potential incest; gothic trappings <Tracy>; explained mysteries

Plot: Rosaline, a foundling raised in a good family, keeps hearing Ariel, a mysterious voice which she comes to trust as her invisible monitor. Rosaline is sought by a number of men, including her foster-brother, a count, and a marquis. When she is imprisoned in a dungeon to force her consent to marriage, Ariel rescues her. She and Ariel would marry but revelation of her identity puts her in too close a relationship with him, so he hands her over to Adolphus. The story is embellished by concealed doors, familiar-looking miniatures, and a madwoman. <Tracy>

Price: £1 sewed <ad Stella of the North 1802>; 18s. sewed <ad Orphans of Lloangloed 1802>

Rev: *CR* (Mar. 1802)

Notes: Plot is parallel to that of Georgiana Duchess of Devonshire, "The Sylph." <IG>

Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; Tracy **Rec # 2910**

Concealment, or The Cascade of Llantwarryhn. A tale. In two volumes. By the author of *Miriam, Judith, Fedaretta, &c.* [Mrs. E. M. Foster.]

London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.

2 vol. [222; 322]

Genre: epistolary novel; euphoric courtship ***Pref***: To the reader. ***Q(t.p.)***: attributed prose: Mrs. Robinson ***ChptDiv***: n/a ***Pro***: female ***Settings***: Wales, 1790s

Price: 9s. sewed <ad Stella of the North 1802>

Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. E. M. Foster. <DB>

Source: inspection UA copy; DB **Rec # 1830**

The Dream, or, Noble Cambrians. A novel. In two volumes. By Robert Evans, A. M. author of *The Stranger.*

London: Printed at the Minerva-Press, For William Lane, Leadenhall-Street. 1801.

2 vol. [304; 258]

Genre: novel; chivalric ***Q(t.p.)***: attributed: Miller ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: late 15th century Wales ***Motifs***: deathbed scene; death of protagonist; gothic elements

Plot: The story of one man and his difficulties. Ends with his death.

Price: 8s. sewed <ad Isabel 1802>

Notes: 1801 ad in *Agnes* gives this as 4 volumes.
Source: inspection UA copy; DB **Rec # 1730**

The Enchantress, or Where shall I find her? A tale. By the author of *Melbourne, Deloraine, Reginald, &c.* [Mrs. Martin.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
1 vol. [335]
Genre: novel ***Q(t.p.)***: attributed: Miller ***ChptDiv***: yes ***ChptHd***: headings (e.g.,"Short, but explicit") ***Nar***: 3rd-p. ***Settings***: London
Plot: Mildly anti-sentimental with Burneyesque character sketches. When Sir Philip decides to marry he places an ad in a newspaper. Of the answers he receives only two interest him: the first because of its pathos, the other because of its frankness and vivacity. This is the best part of the novel; afterwards the action concerns itself with finding the two letter writers. "Pathos" turns out to be a beautiful, innocent, uneducated 18 year old. Character sketch of her stepmother, the wife of a former tobacconist, has her unkind, loud, and vulgar with a squint and a "crooked" body. She prides herself on her sentimentality. Sir P's love turns out to be Josepha, an artist, whom he finally sees singing and painting landscapes.
Price: 4s. 6d. sewed <ad Mysterious Husband 1801>; 5s. sewed <ad Stella of the North 1802>
Rev: *Brit. Crit.* (Apr. 1801)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Martin. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; **Rec # 3760**

Epistola de Heloyza a Abaylard. [Alexander Pope.]
Londres, Na officina de G. Lane, 1801.
42 pp.
Genre: poetry; translation
Source: NUC
Rec # 14210

First Impressions; or, The portrait. A novel. In four volumes. By M[argaret] Holford, author of *Selima, Gresford Vale, Poems, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [271; 354; 344; 349]
Genre: novel ***Frnt***: full page by H. Richter (del) after D Taylor (sculp) ***Ded***: (i-iv) To Miss Seward, signed M. Holford ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: English countryside ***Motifs***: working women
Plot: This novel follows a Cinderella pattern. Maria, raised by her "aunt," is cast out onto the world when her aunt dies and must find a position as governess. By the end of the novel, she reunites with her father and discovers she is actually a Countess.
Price: 10s. sewed <ad Fugitive of the Forest 1801>; 18s. sewed <ad Isabel 1802>
Rev: *Anti-Jac. R.* (Dec. 1800); *CR* (June 1801)
Notes: Margaret Holford, afterwards Hodson; DB dates 1800.
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 13990**

First Love. A novel. In three volumes. [*Quotation.*] [Margracia Loudon.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [284; 345; 365]
Genre: epistolary novel; euphoric wedlock; sentimental ***Intro***: different introduction to each volume; claims authentic air of narrative; editior presents self as male ***Q(t.p.)***: attributed: Wandesford ***ChptDiv***: n/a ***OthrEd***: first edition Minerva 1793 ***Pro***: female ***Settings***: Dorset; London; mid-18thC ***Motifs***: filial obedience; remarriage of heroine; marriage without love; urban/rural split; husband gambler

Plot: Lady Frances (Fanny), who was raised by her grandmother. Fanny's father, brother, and first husband are involved with politics. Fanny marries Sir Edward although she does not really care for him and has two children. After her husband dies, Fanny marries her first choice, who had been engaged but had broken that engagement. This lady and another who is also Fanny's enemy plot against the couple. Fanny's husband turns to gaming and is only reformed after getting stabbed by an opponent who had been cheating.
Price: 15s. sewed <ad Stella of the North 1802>
Rev: *CR* (July 1801)
Notes: Blakey gives title as *First Love; or, The history of Lady Frances Sullivan*; A six-page conclusion "by the editor" in vol. 3 ties up all the loose ends.
Source: inspection UA copy; DB **Rec # 8560**

The Fisherman's Hut; or Alzendorf. A novel. In three volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1801.
3 vol. [263; 291; 236]
Genre: novel; epistolary (vol 3 only) ***Frnt***: yes ***Q(t.p.)***: attributed: Bowles ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Coleridge, Bowles, Ossian, Shakespeare, Moncrief, Otway, Southern, Young, Lansdown, Mason, Shenstone, Charlotte Smith, Lanhorne, Gray, Collins, Rowe. Thomson ***Motifs***: poetry in text
Price: 12s. ?d <ad Substance and Shadow 1812>
Notes: Johnson notes: Under a quotation from Coleridge "She, pent midst cloisters dim, / Had seen nought lovely but the sky and stars.", the novel begins with a seventeen year old girl, daughter of a German baron, imprisoned in a Convent garden. In time she returns to her Father's castle and a tale of torrid and overwrought passion ensues. In spite of the efforts of several other suitors the heroin [*sic*] marries Count Alzendorf. Mistakes and jealousy supervene and fleeing from the follies of the world, the two aristocrats take up residence for a while in a fisherman's hut. A classic of what Summers defined as "the sentimental-Gothic" and direct precursor of the modern romance. By no means sufficently realistic for the imagined reader to exclaim "Why, all this might happen to me!" but sufficiently exciting and romantic, at least in parts, for her to exclaim "If *only* this might happen to me!"
Source: inspection UA copy; inspection Corvey microfiche **Rec # 8570**

Frederica Risberg. A German story. In two volumes. By the author of *Agnes*. [*Quotation*.] Second edition.
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
2 vol. [275; 323]
Genre: novel ***Q(t.p.)***: attributed: Dryden ***OthrEd***: 1793 ***Motifs***: forced marriage
Plot: Frederica marries in obedience to her father's wishes, even though she cares for another man. Her husband becomes increasingly jealous and unreasonable after their marriage and Frederica is as good as imprisoned. When her husband becomes ill, he changes, confessing that he has always loved her. Frederica confesses that her affections are engaged elsewhere to a man also near death. Her husband swears that if the other man dies, he will attempt to win her affections; if he dies himself, he blesses their union. Frederica notes that if he had treated her such before, her love for the other man would probably have become brotherly and she would have loved her husband. The husband dies and Frederica remarries.
Price: 8s. sewed <ad Stella of the North 1802>
Source: inspection Corvey microfiche **Rec # 13840**

The Fugitive of the Forest. A romance. In two volumes. By Maria Lavinia Smith.
London: Printed at the Minerva-Press, for William Lane. Leadenhall-Street. 1801.
2 vol. [232; 240]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: yes; quotations; unattributed

Price: 7s. sewed <ad Irish Excursion 1801>; 8s. sewed <ad Stella of the North 1802>
Notes: Ornaments in the text. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 5700**

The Infernal Quixote. A tale of the day. In four volumes. By Charles Lucas, A. M. author of *The Castle of St. Donats, &c.*
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [291; 411; 348; 375]
Genre: novel ***Frnt***: full page engraved plate by J. Simpkins [?] <DB> ***Ded***: (i-ii) ***Pref***: (iii-viii)
Q(t.p.): attributed: Milton ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Fugitive of the Forest 1801>
Rev: *Anti-Jac. R.* (Dec. 1800); *CR* (Sept. 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; **Rec # 3540**

The Irish Excursion, or I fear to tell you. A novel. In four volumes. [*Ornament.*] [Mrs. Colpoys.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [310; 300; 298; 297]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Mysterious Husband 1801>; £1 sewed <ad Stella of the North 1802>
Rev: *MM* (Mar. 1801); *CR* (May 1801)
Source: inspection UA copy; inspection Corvey microfiche; NSTC; DB [inspected copy]; **Rec # 1190**

Jealousy; or, The dreadful mistake: A novel, in two volumes, by a clergyman's daughter.
London: Printed at the Minerva-Press, for William Lane, 1802.
2 vol.
Genre: novel
Price: 9s. sewed <ad Stella of the North 1802>; 8s. sewed <ad Correlia 1802>
Rev: *Anti-Jac. R.* (July 1802)
Source: letter ViW; DB **Rec # 10240**

Lusignan, or The Abbaye of La Trappe. A novel. In four volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [200; 205; 217; 239]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations: not attributed
Plot: On the eve of the wedding between the Marquis de Lusignan and Emily, the hero is carried off (his father had only seemed to give his consent). Emily is orphaned, takes refuge in a convent, marries someone else, and supposedly dies. Lusignan becomes a Trappist monk and is about to take his final vows when Brother Ambrose, a very pious monk, is discovered to be Emily, "the sad victim of sensibility." She dies and the hero swears that one tomb will hold them both. <Summers, *Gothic Quest* 194-95>
Price: 16s. sewed <ad Swedish Mysteries 1801>; 14s. sewed <ad Orphans of Llangloed 1802>
Notes: Founded upon Baculard d'Arnaud's first play *Les Amans malheureux, ou le comte de Commigne* (1765), itself a dramatization of Madame de Tencin's story *Les Mémoires du comte de Commigne,* (English translation, *Memoirs of the Count Commigne*, 1773), in her *Malheurs de l'amour* (1735). <Summers *Gothic Quest* 201, nt. 74>
Source: inspection Corvey microfiche; DB [inspected copy]; **Rec # 17440**

Mariamne; or, Irish anecdotes. A novel. . . . By the author of *Ashton Priory, Benedicta, Powis Castle, &c.* New edition.
London: Printed at the Minerva-Press, for W. Lane, Leadenhall Street, 1801.
2 vol.

Genre: novel
Source: DB **Rec # 10570**

A Marvellous Pleasant Love-Story. In two volumes. [Elizabeth Wright.]
London: Printed at the Minerva-Press, for W. Lane, Leadenhall-Street. 1801.
2 vol. [358; 348]
Genre: novel ***Ded***: to Edward Duke of Kent (i-v) ***Pref***: "Advertisement" (vi) with explanation addressed to critics about choices in type; "Note from Author" (vii), indicating that music for included song can be bought from "Messrs. Goulding, Phipps, & D'Almauine, No 45, Pall-Mall"
Q(t.p.): no ***ChptDiv***: yes ***ChptHd***: no ***Nar***: intrusive ***Motifs***: poetry in text
Price: 14s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; **Rec # 8690**

My Uncle Thomas. From the French of Pigault Lebrun.
4 vol.
Genre: novel; translation
Price: 16s. sewed <ad Pirate of Naples 1801>; 18s. sewed <ad Stella of the North 1802>
Rev: *Anti-Jac. R.* (Mar. 1801); *CR* (Oct. 1804)
Notes: A translation of *Mon oncle Thomas*. <DB>
Source: DB **Rec # 4600**

Mysterious Husband. A novel. In four volumes. By Gabrielli, author of *The Mysterious Wife, &c. &c.* [Mary Meeke.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [286; 273; 297; 298]
Genre: novel ***Q(t.p.)***: attributed: Southern ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Ariel 1801>; £1 sewed <ad Stella of the North 1802>
Rev: *CR* (Nov. 1801)
Source: inspection UA copy; inspection Corvey microfiche; ESTC; BLC; DB [inspected copy];
Rec # 3870

Observations on the Publication of Walter Boyd, Esq., M. P. by Sir Francis Baring, Bart.
London: Printed by W. Lane, at the Minerva Press, Leadenhall-Street for J. Sewell, Cornhill, and J. Debrett, Piccadilly, 1801.
31 pp.
Genre: pamphlet
Notes: This is a letter to the Right Honourable William Pitt, on the influence of the stoppage of issues in specie at the Bank of England <CaOTU>; KyU has "Walter Boyde."
Price: 1s. <InLP>
Source: letters KU, CaOTU, MdBJ, InLP **Rec # 11710**

The Pirate of Naples. A novel. In three volumes. By Mary Charlton, author of *Rosella, Andronica, Phedora, &c.* [Mary Charlton.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [303; 308; 300]
Genre: novel ***Frnt***: full page engraved plate by H. Richter <EDC notes> ***Q(t.p.)***: unattributed untrans. Latin ***ChptDiv***: yes
Price: 15s. sewed <ad Stella of the North 1802>; 13s. 6d. sewed <ad The Wife and Mistress 1802>
Rev: *CR* (Apr. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 1080**

A Plain Story. In four volumes. [Mrs. Leslie.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [384; 322; 324; 366]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Havard ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Contrasted Characters") ***Pro***: female foundling ***Nar***: 3rd-p. ***Settings***: England ***Motifs***: problems of identity; foundling
Plot: A Cinderella story in which Louisa, a foundling, is made to suffer by the machinations of various bad sorts. In the end, however, she discovers she is a heiress and marries well.
Price: 18s. sewed <ad Ariel 1801>; £1 sewed <ad Stella of the North 1802>
Notes: Attributed by a Minerva Library Catalogue to Mrs. Leslie <DB>; there is a direct address to the reader at the end of the novel, asking for the generousity of the public and noting that this is "the juvenile performance of an author" (IV: 364).
Source: inspection UA copy; DB **Rec # 3440**

Ruthinglenne; or, The critical moment. A novel. In three volumes. Dedicated, by permission, to Lady Dalling. By Isabella Kelly, author of *Madeline, Abbey of St. Asaph, Avondale Priory, Eva, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [298; 284; 260]
Genre: novel; euphoric courtship ***S.L.***: (viii-xii) ***Ded***: "To Lady Dalling" (i-vii), signed "Isabella Kelly" ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female orphan ***Motifs***: duel, small-pox innoculation; Cinderella plot
Price: 15s. sewed <ad Stella of the North 1802>
Notes: Isabella Kelly, afterwards Hedgeland.
Source: inspection Corvey microfiche; DB [inspected copy]; **Rec # 3100**

Salvador, or Baron de Montbelliard. In two volumes. By Mrs. Croffts. author of *Ankerwick Castle, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
2 vol. [256; 270]
Genre: novel ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes ***ChptHd***: yes
Price: 9s. sewed <ad Stella of the North 1802>
Source: DB [inspected copy] **Rec # 1300**

The Soldier Boy. A novel. In three volumes. By the author of *The Sailor Boy*. [*Quotation.*] [Rosalia St. Clair.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [238; 238; 216]
Genre: novel ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: *The Soldier Boy; or, The Last of the Lyals* (1831)
Price: 10s. 6d. sewed <ad Mysterious Husband 1801>; 12s. sewed <ad Stella of the North 1802>
Rev: *CR* (Apr. 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy]; **Rec # 8890**

Swedish Mysteries, or Hero of the mines. A tale. In three volumes. Translated from a Swedish manuscript, by Johanson Kidderslaw, formerly master of the English Grammar School at Upsat. [Anna Maria MacKenzie.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
3 vol. [288; 303; 320]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Fielding ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: 18s. sewed <ad Ariel 1801 (says 4 vol.)>; 15s. sewed <ad Stella of the North 1802>

Rev: *CR* (Apr. 1802)
Notes: Anna Maria MacKenzie, formerly Johnson;, formerly Cox, formerly Wight. Attributed by a Minerva Library Catalogue of 1814 to Mrs. MacKenzie. <DB>
Source: inspection UA copy; inspection Corvey microfiche, DB **Rec # 3120**

What Has Been. A novel. In two volumes. [Eliza Kirkham Mathews.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
2 vol. [288; 268]
Genre: novel; sentimental; wedlock ***Q(t.p.)***: 2 attributed: Holcroft, "anon" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Ossian, Measure for Measure, Self-Immolation, *Shakespeare, Pope, Pratt, *Milton, Hardiknute, Johnson, Holcroft, Higgins, Barbarossa, Addison, Southern, Thomsom ***Pro***: female orphan ***Nar***: 3rd-p. ***Settings***: London, Exeter ***Motifs***: female author; orphan; deathbed scene; death of child; poverty; Newgate; arrest for murder; heroine without fortune; poetic justice; female MS; attempted seduction; nested story; strong female friend; scene with publisher; gothic elements; poetry in text
Plot: This highly sentimental novel features a heroine who is an author and a portrait of a strong female friend (an outspoken woman who has chosen to remain unmarried). The orphaned Emily suffers much, including the death of her lover, pursuit by unwanted suitors, and hypocritical relatives. She marries a poor man without prospects, who is arrested and condemned to death when caught trying to bury their child secretly in churchyard because they are without the funds for a proper burial. He is only save on the point of execution. The story of Emily's life is offered as an illustration of "the fatal consequences which ensue to a young woman bred up with notions superior to the fortune she can inherit."
Price: 8s. sewed <Irish Excursion 1801>; 9s. sewed <Stella of the North 1802>
Rev: *MM* (Mar. 1801); *CR* (July 1801)
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 11510**

Which Is The Man? A novel. In four volumes. By Mrs. Meeke, author of *Anecdotes of the Altamont Family, Ellesmere, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1801.
4 vol. [275; 271; 288; 256]
Genre: novel ***Frnt:*** DB notes that Michael Sadlier's copy has a frontispiece by J. G. Walker after J. Thurston ***Q(t.p.)***: unattributed untrans. Latin ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Mysterious Husband 1801>; £1 sewed <ad Stella of the North 1802>
Rev: *CR* (Aug. 1801)
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy]; **Rec # 3880**

1802

The Accusing Spirit, or De Courcy and Eglantine. A romance. In four volumes. By the author of *Delia, Rosina*, and *The Subterranean Cavern*. [*Quotation.*] [Miss Pilkington.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [295; 276; 292; 304]
Genre: novel ***Frnt:*** by Rothwell after Richter <DB> ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: mixed (quotations, attributed and not; some without headings): Pope, Goldsmith, *Guarini (untrans.), Cowper, Hayley, Miss Moore, "Il Pastor Fido" (untrans.), Armstrong, ***Shakespeare, Metastasio (untrans.), *Milton, ***Tasso (untrans.), Mason, Miss Seward, Dante (untrans.), Thomson, [Johnson] *Rasselas*, Parnell, Collins, Young, Akenside, Homer (trans.), Ariosto (untrans.), Blair, Dryden ***Motifs***: poetry in text
Price: £1 sewed <ad Stella of the North 1802>; 18s. sewed <ad Nobility Run Mad 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Pilkington <DB>; letter State

Library of Victoria gives author as Mary Pilkington, 1766-1839.
Source: inspection Corvey inspected microfiche; DB [inspected copy] **Rec # 4710**

The Castle of Caithness. A Romance of the Thirteenth Century. In two volumes. By F. H. P.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [225; 256]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, Juvenilia, Ossian, Mrs. Radcliffe, Collins, "Pleasures of Hope," Warton, Milton, Dryden, Pope, Cowper, Whitehead ***Motifs***: manuscript; poetry in text
Rev: *CR* (Dec. 1802)
Source: inspection Corvey microfiche; DB **Rec # 4390**

A Catalogue of Approved Books, in English, French, Spanish, Greek, Latin, &c. in all arts and sciences, just imported, for the New York Literary Assembly, and for sale and circulation, by H. Caritat, bookseller and librarian, No. 153, Broadway, New York.
London: Printed by W. Lane, at the Minerva-Press, Leadenhall-Street, 1802.
Genre: non-fiction; catalogue
Price: 25¢
Source: DB **Rec # 9520**

Correlia, or The mystic tomb. A romance. In four volumes. By the author of *Humbert Castle*. [*Two quotations*.] [Sarah Sheriffe.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [324; 335; 350; 363]
Genre: novel ***Pref***: (i-xii) ***Q(t.p.)***: 2 attributed: Racine, Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: £1 sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8540**

Delaval. A novel. In two volumes. [*Quotation*.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1802.
2 vol. [266; 216]
Genre: epistolary novel ***Frnt***: by J. G. Walker after S. Rigaud ***Q(t.p.)***: attributed: Fenton
Price: 9s. sewed <ad Stella of the North 1802>
Rev: *CR* (Apr. 1802)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9710**

Fables by the late Mr. Gay. New edition.
London, Printed for Lane and Newman, at the Minerva-Press, 1802.
1 vol. [176]
Genre: collection of fables ***OthrEd***: first published 1727, 1738; first Minerva edition 1795
Source: NUC **Rec # 7840**

Hatred, or The vindictive father. A tale of sorrow. In three volumes.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [228; 272; 269]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: 13s. 6d. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8580**

Independence. A novel. In four volumes. By Gabrielli, author of *The Mysterious Husband, &c*. [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.

4 vol. [280; 237; 272; 264]
Genre: novel ***Q(t.p.)***: attributed: Lewis ***ChptDiv***: yes ***ChptHd***: no
Price: 16s. sewed <ad Castle of Caithness 1802>
Rev: *CR* (Feb. 1803)
Source: inspection Corvey microfiche; BLC; DB **Rec # 3890**

Introspection; or A peep at real characters. A novel. In four volumes. By Charlotte Matthew. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
(Colophon: Crutwell, Printer, Bath)
4 vol. [207; 258; 304; 312]
Genre: novel ***Pref***: "Advertisement" ***Q(t.p.)***: attributed: Gray ***ChptDiv***: yes ***ChptHd***: quotations; attribued: Milton, Miss Bowdler, Shakespeare, Topham, Rev. W. L. Bowles, Fenton. Moore, Mallet, Thompson, Young, Prior ***Settings***: England; India (v. little) ***Motifs***: education, fashion
Plot: Two-generation tale. Charles, over-indulged in childhood. after being wounded in military stint, ruins himself by gaming. Ends up forgiven by father, taking a position with the East-India Co. and happily married. When wife dies, daughter Helen is sent back to England. She experiences many of the difficulties of young heroines, including dealing with a number of potential suitors, one of whom drugs and abducts her. She is saved by her father and marries a duke. Moral is drawn in the last chapter (importance of virtue, education, second chances). Most successful character is Sir Arthur Thrift, a self-made man who has risen through trade and his own merits--personally parsimonious, but very generous to others.
Source: inspection Corvey microfiche **Rec # 17060**

Isabel, or The orphan of Valdarno. A Florentine romance. Founded during the civil wars in Italy. In three volumes. By a student of Trinity College, Cambridge. [M. Lyttleton.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [286; 325; 392]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed prose: Guicciardini ***ChptDiv***: yes ***ChptHd***: no
Settings: medieval Florence
Price: 15s. sewed <ad Stella of the North 1802>; 13s. 6d. sewed <ad Lady of the Cave 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 3560**

The Lady of the Cave, or Mysteries of the fourteenth century. An historical romance. In three volumes. By H. H. Haswdh.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [230; 287; 272]
Genre: novel ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Lansdowne, Lee, Havard, **Dryden, Otway, Hill, Congreve, *Rowe, Mallet, Southern, Denham. Francis, Thomson, Shakespeare. Frowde(?), Cibber, Phillips. Dennis, Martyn, Filmer ***Settings***: 14th century
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 2280**

Lascelles. Interspersed with characteristic sketches from nature. In three volumes. By Marian Moore. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [288; 295; 270]
Genre: novel ***S.L.***: yes ***Ded***: yes; "To T--s L--c, Esq." ***Pref***: (iii), 1 page "advertisement"
Q(t.p.): attributed prose: Addison ***ChptDiv***: yes ***ChptHd***: quotations: both attributed & unattributed: Havard, Spectator (prose), Rochefoucault, Chaucer, untrans. French quotation, Mallet, Lucan (untrans. Latin), Rowe, Pope, Langhorne, Joanna Baillie. Otway, Mrs. West.

Genlis, Horace (trans.), More, La Chaussee (untrans. French), Shakespeare, Henriade (untrans. French), Armstrong, Howard, Alcandor & Zayda, Addison, Madden, Gay, Haywood, Blacklock, Cowper, Dryden, Euden, H. More ***Motifs***: poetry in text
Price: 12s. sewed <ad Isabel, or the Orphan of Valdarno 1802>; 13s. 6d. sewed <ad Stella of the North 1802>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4160**

The Lottery of Life, or The romance of a summer. In three volumes. By Mr. Lytleton, the author of *Isabel*. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [270; 276; 243]
Genre: novel ***Q(t.p.)***: attributed: Horace (untrans.) ***ChptDiv***: headings (e.g., "A country gentleman") ***ChptHd***: yes
Price: 13s. 6d. sewed <ad La Belle Sauvage 1803>; 10s. 6d. sewed <ad Ariana and Maud 1803>
Rev: *CR* (May 1803)
Source: inspection Corvey microfiche; DB **Rec # 3570**

Martin & Mansfeldt, or The romance of Franconia. In three volumes. By Anna Maria Mackenzie, author of *Mysteries Elucidated, Feudal Events, &c.* [*Quotation*.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [232; 325; 352]
Genre: novel ***Intro***: (i-xxiii) ***Q(t.p.)***: attributed: "Sonnet by Queen Eliz. 1529" ***ChptDiv***: yes ***ChptHd***: no
Notes: Anna Maria Mackenzie, formerly Johnson, formerly Cox, formerly Wight.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 3700**

Massouf, or The philosophy of the day. An Eastern tale. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
1 vol. [210]
Genre: novel ***Q(t.p.)***: unattributed (untrans. Greek) ***ChptDiv***: yes ***ChptHd***: no
Price: 4s. sewed <ad Stella of the North 1802> 3s. 6d. sewed <ad Arthur Mervyn 1803>
Rev: *MM* (Aug. 1802); *CR* (Sept. 1802); *Anti-Jac. R.* (July 1802)
Source: inspected UA copy; DB [inspected copy] **Rec # 8700**

Midnight Weddings. A novel. In three volumes. By Mrs. Meeke, author of *Anecdotes of the Altamont Family, Ellesmere, &c. &c.* [*Quotation*.]
London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1802.
3 vol. [297; 298; 319]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: 15s. sewed <ad Stella of the North 1802>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 3900**

Minerva Castle. A tale. By Jane Harvey.
3 vol.
Genre: novel
Source: DB; Summers *Gothic Quest* 86 **Rec # 2220**

Nobility Run Mad, or Raymond and his three wives. A novel. In four volumes. By the author of *The Sailor Boy* and *Soldier Boy*. [*Quotation*.] [Rosalia St. Clair.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [280; 272; 275; 294]
Genre: novel ***Q(t.p.)***: attributed: "Larub." ***ChptDiv***: yes ***ChptHd***: no

Price**:** 18s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8750**

The Noble Wanderers. A novel. In two volumes.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [284; 304]
Genre**:** novel ***Q(t.p.)*****:** attributed: Dryden ***ChptDiv*****:** yes ***ChptHd*****:** no
Price**:** 8s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8760**

Odd Enough to be Sure! or, Emilius in the world. A novel. In two volumes. From the German of Augustus La Fontaine. [*Quotation.*]
London: Printed at the Minerva-Press [by Cox, Son, and Baylis, of Great Queen Street], for Lane and Newman, Leadenhall-Street. 1802.
2 vol.
Genre**:** novel; translation ***Q(t.p.)*****:** yes
Price**:** 8s. sewed <ad Stella of the North 1802>
Notes: A translation of *Der Sonderling*. According to Summers, Lane and Newman published this with Hemet. <*Gothic Quest* 78>
Source: BLC; DB [inspected copy] **Rec # 3180**

The Orphans of Llangloed. A modern tale. In three volumes. By the author of *Lusignan*. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [256; 298; 235]
Genre**:** epistolary novel ***Q(t.p.)*****:** attributed: Shakespeare ***ChptDiv*****:** n/a
Price**:** 10s. 6d. sewed <ad Nobleman and his Steward 1803>
Rev**:** *CR* (Feb. 1803)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8790**

The Reprobate. A novel. In two volumes. Translated by the author of *The Wife and the Mistress, &c.* [Mary Charlton.] The original by Augustus La Fontaine.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol.
Genre**:** novel; translation
Price**:** 8s. sewed <ad Nobleman and his Steward 1803>
Rev**:** *CR* (Feb. 1803)
Notes: A translation of the French *Tableaux de famille* by Mary Charlton.
Source: BLC; DB [inspected copy] **Rec # 1090**

The Scottish Legend, or The isle of Saint Clothair. A romance. In four volumes. By T. J. Horsley Curties, author of *Ethelwina* and *Ancient records*. [*Quotation.*]
London: Printed at the Minerva-Press, for William Lane, Leadenhall Street. 1802.
4 vol. [344; 331; 331; 324]
Genre**:** novel ***Frnt*****:** engraved frontispiece ***Ded*****:** To Mrs. Morton, Twickenham, signed "T. J. Horsley Curties, No. 28, Hart-Street, Bloomsbury, Square (i-iii) ***Q(t.p.)*****:** attributed: Collins ***ChptDiv*****:** yes ***ChptHd*****:** quotations; attributed: Ossian, Pope, Mason, Ogilvie, Shakespeare. Young, Leonidas, Barbauld, Dryden, Cartwright, Smith, Mickle, Milton, Merrick, Hull, Miss Carter, ***Pro*****:** female ***Settings*****:** Scotland ***Motifs*****:** rape (drugged); secret passage; found manuscript; inset tale; mother's story; female education; punished female transgression
Plot: Opens with Lady Constance's dilapidated castle under attack. Hero raises vassals to defend but is unsuccessful and Constance is captured. She finds a manuscript detailing mother's story:

unfeminine education (hunting, etc.), dressed as an Amazon, father attempted to force her into marriage, runs away with someone who drugs and rapes her, but whom she marries after he repents.
Price: 18s. sewed <ad Isabel 1802>
Rev: *CR* (Sept. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 1330**

Stella of the North, or The foundling of the ship. A novel. In four volumes. By the author of *Adelaide de Narbonne, &c.* [Helen Craik.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [295; 309; 323; 341]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Parnell ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: 16s. sewed <ad Orphans of Llangloed 1802>; 18s. sewed <ad Independence 1802>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 1240**

Victor, or The child of the forest. In four volumes. From the French of M. Ducray-Duminil [i.e., Francois Guillaume Ducray-Dumesnil]. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Rev: *CR* (May 1803)
Source: DB [inspected copy] **Rec # 1620**

The Village Romance. In two volumes. By Jane Elson, author of *The Romance of the Castle, &c.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
2 vol. [316; 311]
Genre: novel ***Frnt***: yes; "Village Romance" ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: quotations; unattributed
Rev: *CR* (Dec. 1802)
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 1690**

Warkfield Castle. A tale. In three volumes. By Jane Harvey.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
3 vol. [317; 322; 292]
Genre: novel; historical; euphoric courtship ***Q(t.p.)***: attributed: Gray ***ChptDiv***: yes ***ChptHd***: no
Pro: male orphan ***Nar***: 3rd-p. ***Settings***: 17th century England ***Motifs***: problems of identity; political events impinge on personal lives; dialogue; poetry in text
Price: 15s. sewed <ad Stella of the North 1802>
Notes: Summers in *Gothic Quest* (86) gives *Wakefield Castle.*
Source: inspection UA copy; inspection Corvey microfiche; NUC; DB **Rec # 2230**

Who's the Murderer? or The mystery of the forest. A novel. In four volumes. By Eleanor Sleath, author of *The Orphan of the Rhine, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [362; 387; 370; 398]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Spencer ***ChptDiv***: yes ***ChptHd***: quotations: Gresset, Shakespeare, Dyer, Milton, Melmouth, Jacobs, Tasso (original & trans.), *Horace (original & trans.), Johnson, Pope, Lorenzo de Medici (untrans. Italian), Roscoe, Spenser, *Ariosto (original & trans.), Goodwin, Guarini (oringinal Italian & trans.), Hammond, Beattie, Zappi, Prior, Juvenal (original & trans.), Voltaire (untrans.) ***Pro***: female ***Motifs***: issues of class; identity by miniature portrait of parent; mother an escaped nun; father burned by Inquisition; gothic (horror) elements;

body in sack; tortures (Inquisition) <Tracy>; poetry in text
Price: 18s. sewed <ad The Wife and Mistress 1802>
Notes: Summers gives title as *Who is the Murderer? or Mysteries of the Forest* (*Gothic Quest* 368).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5620**

The Widowed Bride; or, Celina. [Sarah Anne Hook.]
3 vol.
Genre: novel
Price: 10s. sewed <ad Philosophic Kidnapper 1803>
Rev: *MM* (Feb. 1803)
Notes: NUC reports *Celina; or The widowed bride* (1802, A. Paris Printer, 3 vol., np) at IU.
Source: NUC; DB **Rec # 2610**

The Wife and the Mistress. A novel. In four volumes. By Mary Charlton. Author of *The Pirate of Naples, Rosella, Andronica, &c. &c.* [*Two quotations.*]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1802.
4 vol. [344; 353; 328; 327]
Genre: novel ***Q(t.p.)***: 2 attributed: Horace (untrans.), Roscommon (trans.) ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 2nd edition in 1803 ***Nar***: 3rd-p. ***Motifs***: contrast of good and bad mothers; illegitmate heroine; Burneyesque character portrayal; manipulation by a female Machiavelli; forcible removal of child from mother's care; female education; female friendship; boarding school; suicide (female)
Plot: This novel focuses on "the destinies of four women," particularly on Laura, the illegitimate daughter of a Marquis. After her mother is forced to give her up at an early age, Laura must negotiate family and social politics without proper advice--indeed, with harmful self-interested guidance. A female Machiavelli with a thirst for power and money ruins her own daughter, tricks Laura's mother, and embezzles Laura's settlement from her father. This novel is distinguished by a flair for characterization and the unusually sympathetic portrayal of the mistress.
Price: 18s. sewed <ad Stella of the North 1802>
Source: inspection UA copy; NSTC; ESTC; BLC; DB [inspected copy] **Rec # 1100**

1803

Address to the People of England by W[illism] J[oseph] Denison.
[London]: Printed for James Asperne . . . no. 32 Cornhill by W. Lane . . . [1803?]
1 sheet
Genre: poetry ***Motifs***: patriotic; Napoleonic Wars; proposed invasion of England
Notes: Letter from McGill U. notes: No. 17 in a vol. with binder's title: 31 patriotic papers published at the breaking out of the Continental War, in the summer of 1803.
Source: letter CaQMM **Rec # 11920**

The Advantages of Education; or The history of Maria Williams. A tale for very young ladies. In two volumes. By the author of *A Gossip's Story, A Tale of the Times, &c.* [Jane West.] [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for T. N. Longman and O. Rees, Paternoster-Row; and Lane, Newman, and Co. Leadenhall-Street. 1803.
2 vol. [239; 236]
Genre: novel ***Frnt***: by J. Scott after Richter<DB> ***Pref***: dated 1792. author means to "instruct rather than entertain" inexperienced young women, to "describe life as they are likely to find it" rather than in "gaudy and romantic colours" (v) ***Q(t.p.)***: attributed: Gilbert West
Source: inspected UA copy; ESTC; NSTC; DB [inspected copy] **Rec # 6290**

Alvar and Seraphina; or, The troubles of Murcia. A novel. By J. Canton.
2 vol.
Genre: novel
Rev: *CR* (Dec. 1804); *Lit. J.* (Nov. 1803)
Source: DB **Rec # 980**

Ariana and Maude. A novel. In three volumes. By Marian Moore, author of *Lascelles*.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [287; 261; 240]
Genre: novel ***Ded***: to "Sir Sidney Smith" (i-iv) ***Q(t.p.)***: 2: one untrans. , attributed by title ("Phæd. Fab."); one unattributed ***ChptDiv***: yes ***ChptHd***: summaries
Price: 12s. sewed <ad Tale of a Mystery>
Rev: *CR* (Mar. 1803)
Source: inspection Corvey microfiche, DB **Rec # 4170**

Arthur Mervyn. A Tale. In three volumes. By C[harles] B[rockden] Brown, author of *Edgar Huntly, Wieland, Ormond, &c.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [318; 299; 311]
Genre: novel ***Pref***: (i-iv) ***Q(t.p.)***: no ***OthrEd***: H. Maxwell (Philadelphia 1799-1800)
Price: 12s. sewed <ad Ariana and Maud 1803>
Rev: *CR* (Sept. 1803)
Source: inspection UA copy; DB [inspected copy] **Rec # 720**

The Atrocities of the Corsican Daemon, or, A glance at Buonaparte.
London: Printed at the Minerva-Press, for Lane, Newman, 1803.
63 pp.
Genre: pamphlet
Source: letter U North Carolina **Rec # 11830**

Berkeley Hall; or, The pupil of experience. A novel. In three volumes. [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [324; 402; 411]
Genre: novel; euphoric courtship; generational; philosophical ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Veteran's Narrative Cont.") ***Nar***: 3rd-p. ***Settings***: America ***Motifs***: footnotes; slavery; Indians; Mohawk warsong; discussion of evolution of man ; manuscript of black slave's father's adventures; bigamous marriage; reunion with father; rescue (snake); America; poetry in text
Plot: Narrative often put aside for discussion of philosophical ideas. Opens with friends around Dr. Homily's fireside inspired to tell various tales. Liberal sentiments on various aspects of religion, evolution, and politics. Numerous inset tales, including a number about misled justice. After Dr. Homily's daughter Matilda is rescued by Captain Tickle, they fall in love and secretly marry. Matilda discovers that he is already married, but her son is legitimate because the first wife died before the marriage. Matilda dies.
Source: inspection Corvey microfiche; DB **Rec # 9420**

The Declaration of the Merchants, Bankers, Traders, and other Inhabitants of London and its Neighbourhood. London, 26th July, 1803. [Jacob Bosanquet.]
London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane, Minerva Office, Leadenhall Street. Price Twopence, or Twelve Shillings per Hundred. [1803.]

***Genre*:** broadside
***Price*:** 2 pence or 12s. per 100
Notes: Meeting held in the Royal Exchange; the Declaration is patriotic in tone and signed by Jacob Bosanquet, Chairman.
Source: *Catalogue of English Broadsides 1505-1897*. Burt Franklin: Bibliography and Reference Series #139. New York: Burt Franklin, [1898] 1968, p. 330. **Rec # 17470**

The Deserted Wife. A tale of much truth. In two volumes. [Mrs. Rice.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1803.
2 vol. [212; 245]
***Genre*:** novel ***Q(t.p.)*:** attributed: Colman and Horace; one untrans. ***ChptDiv*:** yes ***ChptHd*:** quotations; unattributed
***Rev*:** *CR* (Nov. 1803)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Rice; see also the titlepage of *Monteith* (1806). <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 4900**

Edgar Huntly, or Memoirs of a sleep-walker. A novel. In three volumes. By C[harles] B[rockden] Brown, author of *Arthur Mervyn, Wieland, Ormond, &c.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [259; 255; 288]
***Genre*:** novel ***OthrEd*:** First published 1799 ***Pro*:** male ***Nar*:** 1st-p.
***Price*:** 10s. 6d. sewed <ad Ariana and Maud 1803>
***Rev*:** *CR* (Nov. 1804)
Source: inspection UA copy; DB [inspected copy] **Rec # 730**

Edwin, or The heir of Ælla. An historical romance. In three volumes. By the author of *The Wanderer of the Alps*, and *The Mystic Castle*. [Mr. Singer.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1803.
3 vol. [272; 278; 352]
***Genre*:** novel ***Frnt*:** yes ***Q(t.p.)*:** attributed: Cato (trans.) ***ChptDiv*:** yes ***ChptHd*:** no
***Rev*:** *Lit. J.* (Dec. 1803)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mr. Singer. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 5600**

Essays on the Art of Being Happy. In two volumes. Addressed to a young mother, by Eugenia de Acton, author of *Microcosm, A Tale Without a Title, &c.* [Alethea Brereton Lewis.]
London: Printed at the Minerva-Press, For Lane, Newman, and Co. Leadenhall-Street. 1803.
2 vol. [272; 276]
***Genre*:** collection of essays; didactic ***Ded*:** "To the Right Honourable Lady B." (i-ii) ***Pref*:** (iii-xiv) ***Q(t.p.)*:** no
Notes: Essays include "Economy or Time," "Simplicity of Manners," "Drama," "Genteel Situation," "Sunday Duties," "General Utility"; according to Summers, these essays "might, indeed, be read by many with much profit to-day" <*Gothic Quest* 103, nt. 57>
***Price*:** 7s. sewed <ad Father and Son 1806>
***Rev*:** *MR* (Mar. 1805); *Lit. J.* (June 1804)
Source: inspection UA copy; DB **Rec # 1490**

The Forest of Hohenelbe. A tale. In three volumes. By the author of *Humbert Castle* and *Correlia*. [*Quotation*.] [Sarah Sheriffe.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [367; 347; 362]

Genre: novel ***Q(t.p.)***: attributed: Blair ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***: Bohemie ***Motifs***: imprisonment; rescue; runaway horse; caverns; kidnapping; bandits; deathbed scene; suicide of hero; mysterious stranger; unknown birth; heroine connected to trade
Plot: Josephina, the daughter of a tradesman, falls in love with Albert, a member of a secret society of bandits. This society is a Robin Hood type fraternity of men of good birth disgusted with their treatment by Court or society. After a number of adventures, including Josephina's victimization by a manservant, her flight and capture by the bandits, and her eventual escape, the bandits are captured and Albert sentenced to death. He kills himself before the execution. Josephina lives on only because she is pregnant. Conclusion has Josephine and Albert's father caring for the child and Josephine's acceptance that her "imprudent affection" caused them both to ignore reason.
Notes: See Summers *Gothic Quest* 368.
Price: 13s. 6d. sewed <ad Walter de Monbary 1803>
Rev: *CR* (Feb. 1804)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9970**

The German Sorceress. A romance. In three volumes. By Mr. Lyttleton.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [240; 260; 256]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. 6d. <ad Reginal di Torby 1803>
Rev: *Monthly Register* (Sept. 1803)
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 3580**

The Ghost of Harcourt. A romance. To which is added *The Fair Maid of Portugal*.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1803.
72 pp.
Genre: short fiction
Source: DB [inspected copy] **Rec # 10040**

La Belle Sauvage, or A progress through the beau-mode. A novel. In two volumes. By Mr. Lyttleton, author of *The Follies of Fashion, Lottery of Life, &c.*
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
2 vol. [260; 246]
Genre: epistolary novel ***Pref***: "Prologue" (i-xvi) ***Q(t.p.)***: attributed: Juvenal (untrans.)
Price: 7s. sewed <ad Ariana and Maud 1803>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 3590**

Life and adventures of Robinson Crusoe. [Daniel Defoe.]
Genre: novel ***OthrEd***: *Robinson Crusoe* first published 1719
Source: NUC **Rec # 16750**

Lorimon, or Man in every stage of life. A novel. In two volumes. By [Francois Thomas] B[aculard] d'Arnaud. Translated from the French.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
2 vol.
Genre: novel; translation
Price: 8s. sewed <as Tale of a Mystery or Celia 1803>
Rev: *CR* (Aug. 1803)
Source: DB [inspected copy] **Rec # 100**

Major Piper; or, The adventures of a musical drone. A novel. In five volumes. [*Quotation.*] By the

Rev. J[ames] Thompson, author of *The Denial*, and *Midsummer Eve*. Second edition.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
5 vol. [234; 266; 272; 252; 219]
***Genre*: novel *Q(t.p.)*: attributed: Auson (untrans. Latin) *ChptDiv*: yes *ChptHd*: no *Motifs*: filial obedience; didactic; religious; duel; suicide (female); adultery; conservative sentiments; comic violence; identity problems; kidnapping of heroine**
Plot: Marked with a number of very violent, supposedly farcical scenes and much turgid moralizing. The "Major Piper" is a bagpipe-laden lout who impersonates the son of Lord Owen (he is actually a nephew). He causes all sorts of problems, including coming between the sentimental hero and heroine of the work. Novel ends with real son taking his proper place and the execution of the impersonator, an action supported by the narrative: "God will punish!!" Also of note is Miss Tulip who hangs herself when she discovers her lover is eloping with her mother.
Source: inspection Corvey microfiche; NUC **Rec # 12770**

Monsieur Botte. A romance. In three volumes. By Pigault Lebrun. Author of *My Uncle Thomas*, *The Barons of Felsheim*, &c. &c. [Guillaume Charles Antoine Pigault-Lebrun.]
London: Printed at the Minerva Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol.
Genre: novel; translation ***OthrEd***: originally published in 1802
Price: 12s. sewed <ad Walter de Monbary 1803>
Rev: *CR* (Oct. 1804); *Lit. J.* (Sept. 1803)
Source: DB [inspected copy] **Rec # 4610**

The Nobleman and his Steward, or Memoirs of the Albany family. A novel. In three volumes.
[*Quotation*.] [Eliza Taylor.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [263; 271; 304]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: unattibuted ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Gray, *Ploughboy*, Shakespeare, Young, Pope. Bishop, Lowth, Baviald, Beattie, Castle of Indolence, Burns. Coleridge, *Pleasures of Hope*, Cottle, Sir J. B. Burges, Lyttleton, Langhorne, Cawthorne, Milton, Stillingfleet Moore, *Annual Anthology*, Cotton, Greville, Shaw, Thomson
OthrEd: 1802
Price: 12s. sewed <ad Tale of a Mystery or Celia 1803>
Notes: DB gives date as 1802 but did not see a copy. Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection Corvey microfiche; DB **Rec # 14340**

Pamrose; or, The palace and the cottage. By Madame de Genlis.
London, Lane, Newman, and Co., 1803.
48 pp.
Genre: short fiction; translation
Note: Stéphanie Félicité Genlis (du Crest de Saint-Aubin), comtesses de, afterwards marquise de Sillery, 1746-1830.
Source: ESTC; BLC **Rec # 8070**

Peregrine; or, The fool of fortune. A novel. In three volumes. By the author of *The Follies of Fashion, Lottery of Life, La Belle Sauvage, &c.* [*Quotation*.] [M. Lyttleton.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [267; 278; 291]
Genre: novel ***Q(t.p.)***: attributed: Virgil ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Edwin 1803>
Rev: *CR* (Oct. 1803); *Monthly Register* (June 1803)

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3600**

The Philosophic Kidnapper. A novel. In three volumes. Altered from the French by the author of *The Wife and the Mistress*. [Mary Charlton.] [*Quotation*.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
3 vol. [277; 280; 286]
Genre: novel; translation ***Pref***: "By The Translator" (i-iv) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1120**

Reginal di Torby, or The twelve robbers. A romance. In two volumes. [Henry Siddons.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
2 vol. [294; 274]
Genre: novel ***Ded***: "To Oblivion" ***Pref***: 1 page "Advertisement" and 6 page preface (ix-xiv)
Q(t.p.): attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: 8s. sewed <ad Tales of an Exile 1803>
Rev: *Lit. J.* (Aug. 1803)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Henry Siddons. <DB>
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB **Rec # 5570**

The Soldier's Companion; containing instructions for the drill, manual, and platoon exercise, as commanded by His Majesty: intended for the use of the volunteers of this country. To which are prefixed a few observations on first forming a military corps. Ornamented with figures of the various positions of a soldier under arms. Respectfully dedicated to His Royal Highness the Duke of York, commander in chief of the British army, &c. The thirty-fifth edition, with amendments and improvements.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street; and sold by Chapple, Pall-Mall and Southampton Row; Asperne, Cornhill; and H. D. Symonds, Paternoster-Row. Price sixpence. [1803.]
1 vol.
Genre: instruction ***Frnt***: frontispiece and one double plate, by Springsguth ***Ded***: To Duke of York ***OthrEd***: first published by Minerva in 1798
Source: DB [inspected copy] **Rec # 11160**

The Soldier's Companion; . . . The sixty-fifth edition, with amendments and improvements, particularly the regulations, by order of government, for the corps of volunteers.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street; and sold by every bookseller in England, Scotland, Ireland, &c. &c. Price sixpence. [1803?]
1 vol.
Genre: instruction ***Frnt***: plates as in 35th edition, but unsigned ***OthrEd***: first published by Minerva in 1798
Source: DB [inspected copy] **Rec # 11170**

A Tale of Mystery, or Celina. A novel. In four volumes. Altered from the French of [Francois Guillaume] Ducray-Duminil [i.e., Ducray-Dumesnil], by Mrs. Meeke, author of *Which is the Man, The Sicilian, &c. &c.* [*Quotation*.]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [278; 323; 312; 327]
Genre: novel; translation ***Q(t.p.)***: unattributed untrans. French ***ChptDiv***: yes ***ChptHd***: no
Rev: *CR* (Apr. 1803)
Notes: A version in novel form of the original of Holcroft's play.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 1630**

Tales of an Exile. In two volumes. By W[illiam] F[rederick] Williams, author of *Sketches of Modern Life, Fitzmaurice, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1803.
2 vol.
Genre: novel ***Ded***: "To Her" ***Pref***: (vii-ix) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: 7s. sewed <ad World We Live In 1804>
Rev: *CR* (Nov. 1803); *Lit. J.* (Sept. 1803)
Source: inspection Corvey microfiche; NUC; DB **Rec # 6340**

Valerius's Address to the People of England. [William Combe.]
[London]: Printed for James Asperne . . . no. 32, Cornhill, by W. Lane . . ., [1803].
1 sheet
Genre: political pamphlet
Notes: Address dated "London, August 3d": letter CaQMM notes: No. 24 in a vol. with binder's title: 31 patriotic papers published at the breaking out of the Continental War, in the summer of 1803. Attributed to William Combe (1742-1823) (cf. BM, v. 336. p. 164).
Source: letter CaQMM **Rec # 11890**

The Village Pastor and his Children. A novel. From the German of Augustus La Fontaine.
London: Printed at the Minerva Press, for Lane & Newman.
4 vol.
Genre: novel; translation
Price: 16s. sewed <ad Philosophic Kidnapper 1803>
Rev: *CR* (Oct. 1803)
Notes: A translation of *Leben eines armen Landpredigers*.
Source: BLC; DB **Rec # 3200**

Walter de Monbary, Grand Master of the Knights Templars. An historical romance. In four volumes. From the German of Professor [Carl G.] Kramer, author of *Herman of Unna*.
[Translated by Mrs. Christiane B. E. Naubert]
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [288; 272; 248; 245]
Genre: novel; translation; historical romance ***Frnt***: yes ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes
ChptHd: headings (e.g., "Walter and Blondel")
Rev: *Lit. J.* (Sept. 1803)
Notes: Webster, Cat. No. 40, item 84. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 4310**

The Wife and the Mistress. A novel. In four volumes. By Mary Charlton, author of *The Pirate of Naples, Rosella, Andronica, &c. &c.* [*Two quotations.*] Second edition.
London: Printed at the Minerva-Press, for Lane and Newman, Leadenhall-Street. 1803.
4 vol. [308; 324; 292; 288]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: 2 attributed: Horace (untrans.), Roscommon ***ChptDiv***: yes
ChptHd: no ***OthrEd***: 1st edition (Minerva 1802)
Price: 18s. sewed <ad The Philosophic Kidnapper 1803>
Notes: Unusual in sympathy displayed for mistress.
Source: BLC; DB [inspected copy] **Rec # 1110**

1804

Amasina, or The American foundling. In two volumes. Dedicated by permission to Lady Cotter.

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol. [261; 324]
Genre: epistolary novel; sentimental ***Ded***: (3 pp.) "To Lady Cotter" signed "The Authoress" ***Pref***: "Address" (ix-xi), author uses her youth (novel written before she was 15; it is "the essay of a *child*"), her humbleness, and her Irishness to avert criticism. Signed "the feeble, fragile offspring of THREE LUSTRES" ***Q(t.p.)***: attributed: Addison ***Pro***: female foundling ***Settings***: Ireland ***Motifs***: foundling; discovery of noble background; America; discovery of father; miraculous return from the dead; kidnapping; poetry in text
Plot: Henrietta is a foundling discovered in a grove in Philadelphia. She and her adoptive mother return to Ireland where mother supposedly dies, only to pop up in her coffin and recite Addison to the mourners. Events move very quickly, with much fainting, and numerous exclamation marks. Henrietta is found to be Lady Amasina, who had been kidnapped as an infant.
Rev: *Lit. J.* (Mar. 1804)
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8490**

Amazement. A novel. In three volumes. By Mrs. Meeke, author of *Ellesmere, Midnight Weddings, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol. [276; 274; 279]
Genre: novel ***Q(t.p.)***: attributed: Watts ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Old Wife and Young Husband 1804>
Rev: *Lit. J.* (May 1804)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3930**

The Aunt and the Niece. A novel. [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol. [248; 247]
Genre: novel ***Q(t.p.)***: two: unattributed prose, unattributed poetry ***ChptDiv***: yes ***ChptHd***: no
Price: 8s. sewed <ad World We Live In 1804>
Rev: *CR* (Dec. 1804)
Notes: Title vignette.
Source: inspection Corvey microfiche; DB **Rec # 9340**

Baron de Fleming; or, The rage of nobility. By Augustus La Fontaine.
3 vol.
Genre: novel
Source: DB **Rec # 3210**

Baron de Fleming, The Son; or The rage of systems. A novel. In three volumes. From the German of Augustus La Fontaine. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Rev: *Lit. J.* (June 1804)
Notes: A translation of *Leben und Thaten des Freiherrn Quinctius Heymeran von Flaming* (1795-96).
Source: DB [inspected copy]; Summers *Gothic Quest* 145 **Rec # 3220**

The Barons of Felsheim. A romance. In three volumes. From the French of Pigault Lebrun, author of *My Uncle Thomas, Monsieur Botte, &c.* [Guillaume Charles Antoine Pigault-Lebrun.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol.

Genre: novel; translation
Price: 12s. sewed <ad Honorina 1804>
Rev: *CR* (June 1804); *Lit. J.* (Feb. 1804)
Notes: Translation of *Les Barons de Felsheim*, which Summers characterizes as "an extravagant book which would seem to some extent at any rate a satire on German literary taste were it not so obviously inspired by German romance" (*Gothic Quest*, 117).
Source: DB [inspected copy] **Rec # 4620**

Biography of a Spaniel.
1 vol. [141]
Genre: youth; fiction
Source: NUC **Rec # 8960**

Brick Bolding; or, What is life?: an English, French, and Italian romance from the French of Pigault Lebrun. [Tranlated by M. Sewrin]
London: Printed at the Minerva-Press, for Lane, Newman, 1804.
2 vol.
Genre: novel; translation
Rev: *CR* (Sept. 1804)
Notes: Barbier, Larousse, and Querard give Sewrin as the author.<MnU>
Source: letter MnU; DB **Rec # 4630**

The Castle of Kolmeras. To which is added Ida Molten. By Madame de Genlis. [Stéphanie-Félicité (du Crest de Saint-Aubin) Genlis.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
47 pp. [*Kolmeras* 3-31; *Ida Molten* 32-47)]
Genre: novel; gothic and romance parody ***Frnt***: by S. Rigauld after P. Rothwell ***Intro***: first chapter labelled "Introduction" ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g. "A First Attachment") ***Pro***: *Kolmeras*: male ***Nar***: *Kolmeras* 1st-p.; *Ida Molten* 3rd-p. framed tale ***Settings***: *Kolmeras* France; *Ida Molten* Germany ***Motifs***: hero of sensibility; courtesan; romantic mother; novel-reading hero; elopment; ghosts
Plot: ***Castle of Kolmeras***: Augustus, who fancies himself "a hero of Romance," falls in love with Sophia, an adventuress, and, in spite of his uncle's best attempts to discourage him, only fails to elope with her because she leaves her heavily veiled maid as substitute and runs off with someone else. Augustus later impersonates a ghost to take a look at the highly suitable woman his uncle is pressuring him to marry, but this woman turns tables on him by impersonating the ghost of the dead Sophia. Through this Augustus learns to be less romantic. ***Ida Molten***: a young traveller becomes curious when the wife of a merchant wears an old patched green petticoat on a festive occasion. Merchant explains that his wife, Ida, a poorly-educated orphan proved herself worthy of the marriage by her generosity to others. She wears the patched petticoat to please him because it reminds him of a particularly generous action of hers.
Source: inspection UA copy; BLC **Rec # 8060**

The Castle of St. Caranza. A romance. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol. [260; 248]
Genre: novel ***Frnt***: full page engraved frontispiece ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Gray, Shakespeare, Milton, Gay, Schiller, Hill, Miller, Dryden, Lansdown, Savage, Smith, Dryden, Bowles, Phillips, Rowe ***Pro***: male ***Nar***: 3rd-p. ***Settings***: 16th century Arragon ***Motifs***: explained supernatural; sorceress; rescue of heroine (imprisonment); murder; discovery of sister; inset stories; warning voice; madman; anti-Catholic; convent; suicide; inset tale

Plot: After his father dies improvident, Ferdinand, a romantic and unworldly young man, travels to the Castle of Caranza to find his benevolent uncle. It takes a good deal of time and much spookiness before he discovers that his uncle has been murdered and his cousin Helena imprisoned by a man his uncle had taken in. Ferdinand frees Helena and eventually chases down the villain who commits suicide.
Rev: *Lit. J.* (Dec. 1803) <DB>
Notes: DB lists year as 1803
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8530**

Confessions in Elysium; or The adventures of a Platonic philosopher. In three volumes. Taken from the German of C[hristoph] M[artin] Wieland, by John Battersby Elrington, Esq.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol.
Genre: novel; translation ***S.L.***: yes ***Ded***: to Prince William Frederick of Gloucester ***OthrEd***: originally published by Bell
Rev: *CR* (Nov. 1804); *Lit. J.* (May 1804)
Notes: This is a remainder issue, with a new half-title and title-page.
Source: DB [inspected copy] **Rec # 1670**

The First Night of My Wedding. From the French of Pigault Lebrun.
2 vol.
Genre: novel; translation
Rev: *Lit. J.* (June 1804)
Source: DB **Rec # 4640**

The History of a Dog, written by himself, and published by a gentleman of his acquaintance. Translated from the French of Pigault Lebrun.
1 vol. [208]
Genre: novel; translation
Rev: *CR* (Oct. 1804)
Source: DB **Rec # 4650**

Honorina; or, The infatuated child. A novel. In two volumes. By James Barton, L. M.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol. [263; 268]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: yes ***Nar***: 3rd-p. ***Settings***: France (Calais, Paris, Bordeaux); Middle East ***Motifs***: wife abuse; attempted rape; cross-dressing; banditti; smugglers; tricked into brothel; mistaken arrest; inset tales; hermits; discovery of father; heroine sold into slavery; misogyny
Plot: Picaresque structure. Open with the death of a hermit and the discovery of a young woman and her mother whom he had protected. When mother dies, the woman seeks her uncle in Paris and Bordeaux where she has a number of adventures including being tricked into a brothel, almost raped, imprisoned falsely for theft, being held up by banditti, and suffering a number of seduction attempts. At one point she ends up in a cavern of smugglers disguised as a boy servant. Not having found her uncle in France, she decides to travel to the East Indies to search for him. After being attacked by Arabs and sold into slavery, she discovers her father and the source of her mother's misogyny. Her father, insanely jealous, had become a hermit after killing his mother and father-in-law and believing that he had killed his wife.
Rev: *CR* (Nov. 1804); *Lit. J.* (Mar. 1804)
Source: inspection Corvey microfiche; BLC; DB **Rec # 210**

Jane Talbot. A novel. In two volumes. By C[harles] B[rockden] Browne [*sic*], author of *Arthur*

Mervyn, Edgar Huntley [sic], &c.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol.
Genre: novel
Source: DB [inspected copy] **Rec # 740**

Kerwald Castle; or, Memoirs of the Marquis de Solanges. In two volumes. Translated from the French, by Mrs. Barnby, author of *The Rock; or, Alfred and Anna.*
Genre: novel; translation ***OthrEd***: 1803 edition listed in BLC with the imprint: *Maidstone. Printed for the author by D. Chalmers. And sold by Wilkie, Symonds, and Hurst, Paternoster Row, London.* <DB>
Notes: Dated 1804 by Watt.
Source: DB **Rec # 180**

The Ladies Miscellany, or Entertaining companion, for the year 1805.
London: Printed at the Minerva Press, for Lane, Newman, & Co. and sold by Willm. Deane; Royal Exchange. [1804.]
Genre: miscellany
Notes: Engraved title-page with vignette.
Source: DB **Rec # 10330**

Lobenstein Village. A novel. In four volumes. Translated by Mrs. Meeke, from the French of Augustus La Fontaine. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
4 vol.
Genre: novel; translation ***Frnt***: yes ***Q(t.p.)***: yes
Rev: *CR* (May 1804); *Lit. J.* (Mar. 1804)
Notes: Summers thinks this is a translation of *Der Sonderling* (1793) by Mary Meeke (*Gothic Quest* 145); Blakey thinks it probably a translation of the French translation of the novel: *Le village de Lobenstein, ou le nouvel enfant trouvé. Traduction libre du roman allemand d'Auguste Lafontaine, intitulé Théodore. Par Madame Is. de Montolieu, traducteur des Tableaux de famille* (5 vols., Genève et Paris, 1802).
Source: BLC; DB [inspected copy]; Summers *Gothic Quest* 145 **Rec # 550**

Love and Gratitude. [August Heinrich Julius Lafontaine.]
3 vol.
Genre: novel; translation ***OthrEd***: 1804 edition by Norbury (Brentford); 1805 edition by Longman
Price: 12s. <ad Substance and Shadow 1812>; 13s. 6d. <DB Sup>
Notes: Translated by Eliza Parsons, formerly Phelp.
Source: DB Sup [Adv 1812]; Summers *Gothic Quest* **Rec # 15100**

Lussington Abbey. A novel. In two volumes. By Henrietta Rouviere.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol. [347; 308]
Genre: novel ***Pref***: "To the Reviewers" ***Q(t.p.)***: attributed: Lee
Price: 9s. sewed <ad Nine Days' Wonder 1804>
Rev: *Lit. J.* (Aug. 1804)
Notes: Henrietta Rouviere, later Mosse.
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 4200**

The Magician, or The mystical adventures of Seraphina. A German romance. To which is added

The Arabian Lovers, a tale.
London, Printed at the Minerva Press, for Lane and Newman, 1804.
78 pp.
Genre: chap-book
Source: letter ViU **Rec # 17530**

The Nine Days' Wonder. A novel. In three volumes. By Mrs. Meeke, author of *The Old Wife and Young Husband, Amazement, &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol. [284; 269; 251]
Genre: novel ***Q(t.p.)***: two, both attributed: Randolf, Ford ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Heiress of Avonmore 1805>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 3950**

The Old Wife and Young Husband. A novel. In three volumes. By Mrs. Meeke, author of *Ellesmere, Palmira and Ermance, &c.* [*Two quotations.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol. [264; 280; 277]
Genre: novel ***Q(t.p.)***: two, both attributed: Mallet, Southern ***ChptDiv***: yes ***ChptHd***: no
Rev: *Lit. J.* (May 1804)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3960**

Papa Brick; or, What is death? Being a suite of *Brick Bolding*. From the French of Pigault Lebrun.
1 vol. [292]
Genre: novel; translation
Rev: *CR* (Sept. 1804) gives *Law* as publisher
Source: DB **Rec # 4660**

The Rake and the Misanthrope. A novel. In two volumes. From the German of Augustus La Fontaine. [*Quotation.*] [Translated by Mary Charlton.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
2 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Rev: *Lit. J.* (May 1804)
Source: DB [inspected copy] **Rec # 3240**

Rasselas, Prince of Abyssinia. A tale. By S[amuel] Johnson, LL.D.
London: Printed for Lane and Newman, at the Minerva-Press, Leadenhall-Street, 1804.
1 vol. [200]
Genre: novel; didactic ***Frnt***: by W. Hopwood after J. Hopwood ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The discontent of Rasselas in the happy valley") ***OthrEd***: first published 1759 ***Pro***: male
Source: inspection UA copy **Rec # 2960**

Sherwood Forest; or, Northern adventures. A novel. By Mrs. Villa Real Gooch. [Elizabeth Sarah Gooch.]
3 vol.
Genre: novel
Rev: *CR* (Sept. 1804) attributes to *Lane*; *Lit. J.* (May 1804); *MR* (Oct. 1804) attributes to *Highley*
Notes: Elizabeth Sarah Villa-Real, later Gooch.
Source: DB **Rec # 1930**

Something Odd! A novel. In three volumes. [*Quotation.*] [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol.
Genre: novel ***Pref***: "A Dialogue between The Author and his Pen"; in it the author is designated "T--m--y E--k--e" (i-viii) ***Q(t.p.)***: attributed: Akenside
Price: 12s. sewed <ad Lussington Abbey 1804>
Rev: *CR* (Oct. 1804)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3970**

A Tale Without a Title: give it what you please. In three volumes. By Eugenia De Acton, author of *Essays on the Art of Being Happy, The Microcosm, &c.* [Alethea Brereton Lewis.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
3 vol. [280; 286; 266]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: summarizing headings & maxims
Price: 12s. sewed <ad The Aunt and the Niece 1804>
Rev: *CR* (Nov. 1804); *Lit. J.* (May 1804); *MR* (Oct. 1804)
Notes: Stonehill, Cat. No. 128, item 2 <DB>
Source: inspection Corvey microfiche; DB **Rec # 1500**

The Three Gil Blas; or, Follies of youth. A novel. In four volumes. From the French of La Marteliere.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.
4 vol. [255; 272; 266; 290]
Genre: novel; translation ***Intro***: (i-iv) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Nocturnal Adventure")
Price: 16s. sewed <ad Nine Days' Wonder 1804>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3280**

Wisdom in Miniature; or The pleasing instructor, being a collection of sentences, divine, moral, & historical.
London: Printed for Lane & Newman, at the Minerva-Press. Leadenhall-Street. 1804.
1 vol. [218]
Genre: collection of maxims; didactic; youth ***Frnt***: yes ***Pref***: by editor, addressed to "Parents. Guardians, and to all who are concerned in the Education of Youth" ***Q(t.p.)***: no ***ChptDiv***: yes (sections) ***ChptHd***: headings (e.g., "Cautions & Councils")
Notes: Table of Contents at back of book; one leaf of plates: ill. <NNPM>
Source: inspection UA copy; letter NNPM **Rec # 8920**

The Witcheries of Craig Isaf. In two volumes. By William Frederick Williams, author of *Tales of an Exile, The World We Live In, &c. &c.*
London: Printed at the Minerva-Press, For Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [272; 260]
Genre: novel; chivalric ***Q(t.p.)***: attributed by title: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p ***Settings***: 12thC Wales ***Motifs***: sorceress; prophecy; witch; historical characters; footnotes; gothic elements
Price: 6s. sewed <Usurpation 1805>; 8s. sewed <ad Valombrosa 1805>
Rev: *CR* (Dec. 1804)
Source: inspection UA copy; DB **Rec # 6350**

The World We Live In. A novel. In three volumes. By William Frederick Williams, author of *Sketches of Modern Life, Fitzmaurice, Tales of an Exile, &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1804.

3 vol. [264; 159; 243]
Genre: novel ***Ded***: "To Madame Catharine Marie de Vattier" (1 page) ***Q(t.p.)***: attributed: Mackenzie ***ChptDiv***: yes ***ChptHd***: quotations ***Motifs***: poetry in text
Price: 10s. 6d. sewed <ad Nine Days' Wonder 1804>
Rev: *Lit. J.* (July 1804)
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 6360**

1805

Abbey of Weyhill. A romance. In two volumes. Interspersed with poetry.
London. Printed for the Author, and sold by Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [187; 189]
Genre: novel ***OthrEd***: 1832 edition <NUC> ***Motifs***: gothic elements
Plot: The novel begins with the tolling of the Abbey Bell to announce a funeral. In this gothic setting commences a tale of love, adventure and violent death. <Johnson>
Price: 6s. <ad Substance and Shadow 1812>
Notes: DB dates as 1804; Johnson notes: "This very rare novel seems to have been the cause of some confusion. Block and Summers, presumably following Blakey, all give the date as 1804, though no such edition is anywhere located. Blakey had not examined a copy and had no details of the work except the title and the fact that it was in two volumes. Block mentions a publisher's advertisement (which may have been dated 1804). Apart from this, and in the absence of copies, no further information about this novel was available. The edition of 1804, therefore, appears to be a ghost and the present true first edition of 1805 (at least as far as all the usual sources are concerned), appears to be unique."
Source: C. R. Johnson Rare Book Collections Catalogue 36, item 65.; DB **Rec # 13550**

All Sorts of Lovers; or, Indiscretion, truth, and perfidy. By Henry Summersett.
3 vol.
Genre: novel
Price: 15s. <ad Stories of Four Nations 1813>
Source: DB **Rec # 5980**

An Authentic Narrative of the Loss of the Earl of Abergavenny, East Indiaman, Captain John Wordsworth, off Portland, on the night of the 5th of Feb. 1805: drawn from official documents and communications from various respectable survivors. By a gentleman in the East-India House. [William Dalmeida.]
London: Printed at the Minerva-Press; for Lane, Newman, and Co., and sold by Asperne, Cornhill; Symonds, Paternoster Row, and Chapple, Pall Mall, 1805.
54 pp.
Genre: pamphlet ***Motifs***: shipwrecks
Notes: Cornell U copy: [note on verso of t.p. signed: W. D., i.e., William Dalmeida, Assistant clerk to the Committee of Correspondence in the Home Dept. of the East India Company; uncut copy, no. 4 in vol. lettered "Tracts"]
Source: letters MNS; Cornell U **Rec # 17100**

The Banks of the Douro; or, The maid of Portugal. A tale. In three volumes. By Emily Clark, grand-daughter of the late Colonel Frederick, And Author of *Ianthe* and *Ermina Montrose*. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [294; 300; 336]
Genre: novel ***Ded***: "To the Right Honorable The Countess of Euston" with permission, signed

Emily Clark ***Q(t.p.)***: attributed by title: "Pleasures of Memory" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Sterling, Falconer, Man of Feeling, James, Langhorne, Holloway, Burns, R. J--n, Moses Mendon, *Charlotte Smith, A. Thomson, J.J.Z, Thomson, Gray, Cumberland, Mrs. Robinson, Collins, Rowe, Milton ***Motifs***: poetry in text
Price: 13s. 6d. <ad Two Pilgrams 1805>
Rev: *Lit. J.* (May 1805)
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 1170**

The Castle of Roviègo; or, Retribution, an Italian romance.
4 vol.
Genre: novel
Source: Summers *Gothic Quest* 86 **Rec # 16830**

The Castle of Santa Fe. A novel. In four volumes. By a clergyman's daughter, author of *Jealousy, or The dreadful mistake*. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
4 vol.
Genre: novel ***Frnt***: by J. G. Walker after A. Mills ***Ded***: To the Honourable Mrs. Ariana Egerton ***Q(t.p.)***: attributed: Addison ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Young, Thomson, Dodington, Mrs. H. More, Shakespeare, Spenser, Otway, Pope, Denton, Beattie, Warton, Maurice, Yalden, Hanbury, Ovid (trans.), "Armine & Elivira" ***Pro***: female ***Settings***: England (rural & London); Spain ***Motifs***: footnotes; ghost; female villain; parricide; suicide (female, stabbing); punishment of women; lost sibling; poverty of heroine; heroine shot; working heroine; banditti; intrepid heroine (armed with pistol and dagger); imprisonment; inset tales; poetry in text; lost father discovered; banditti
Plot: An intrepid heroine is left friendless and fundless upon the death of her parents. She works as a governess and does embroidery to support herself. When she accompanies a friend to Spain, she discovers her father to be alive. This work is notable for the intrepid character of the heroine (she doesn't lose her head in a house fire, gets shot preventing a suicide, remains calm when captured by Moorish banditti, and saves one of her captors by shooting an attacking wolf). Also notable is the justice meted out to an unkind employer, who ends up married to a French tradesman who beats her if she doesn't work hard enough.
Price: 18s. sewed <ad Ellen, Countess of Castle Howel, 2nd ed. 1805>; 18s. <ad Invisible Enemy 1806>
Rev: *CR* (June 1805); *Lit. J.* (Jan. 1805); *MM Sup* (July 1805)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9510**

The Children of the Abbey. A tale. . . . By Regina Maria Roche. . . . Fifth edition.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
4 vol.
Genre: novel; euphoric courtship ***OthrEd***: first edition Minerva 1796 ***Motifs***: gothic elements
Price: 14s. sewed <ad Eugene & Eugenia 1805>
Notes: Regina Maria Roche, formerly Dalton.
Source: NUC; DB **Rec # 5010**

Dolgorucki and Menzikof. A Russian tale. In two volumes. From the German of Augustus La Fontaine. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Price: 9s. sewed <ad The Nun and her Daughter 1805>
Notes: Translation of *Fedor und Marie* (1803). <DB>

Source: BLC; DB [inspected copy]; Summers *Gothic Quest* 145 **Rec # 3250**

The Economy of Human Life: translated from an Indian manuscript, written by an ancient Bramin. In two parts. [Robert Dodsley.]
London: Printed for Lane and Newman, at the Minerva-Press, Leadenhall-Street. 1805.
1 vol.
Genre: collection of maxims ***OthrEd***: first published 1750 (dated 1751); first Minerva edition 1793
Notes: For more information see entry for 1795 edition.
Source: DB [by inspection] **Rec # 1590**

Ellen, Countess of Castle Howel. A novel. In four volumes. By Mrs. [Anna Maria] Bennett. Author of *Anna; Juvenile Indiscretions; Agnes de Courci; Beggar Girl; Vicissitudes, &c.* [*Quotation.*] Second edition.
London: Printed at the Minerva-Press. for Lane, Newman, and Co. Leadenhall-Street. 1805.
4 vol. [250; 248; 231; 234]
Genre: novel ***Pref***: (v-vii) "Apology" dated "London, March 12, 1794" ***Q(t.p.)***: attributed: Montaigne ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 310**

Essays by Dr. [Oliver] Goldsmith. *Collecta Revirescunt.*
London: Printed for Lane and Newman, at the Minerva-Press, Leadenhall-Street 1805.
1 vol. [248]
Genre: collection of essays; poetry ***Pref***: (v-viii)
Notes: Collection of 27 essays and 2 poems. The poems are "Edwin and Angelina. A Ballad" and "The Logicians Refuted."
Source: inspection UA copy **Rec # 8680**

Eugene & Eugenia; or, One night's error. A novel. In three volumes. Altered from the French of C. Desforges. [Pierre Jean Baptiste Choudard-Desforges.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [243; 255; 251]
Genre: novel; translation ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Consequences")
Price: 12s. <ad Hide and Seek 1806>
Rev: *Lit. J.* (Sept. 1805)
Notes: Translation of *Eugène et Eugénie*.
Source: inspection Corvey microfiche; DB; Summers *Gothic Quest* 86 **Rec # 1160**

Fiesco, Count of Lavagne. An historical novel. In four volumes. By Mr. Lyttleton, author of *The Follies of Fashions, Peregrine, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
4 vol. [250; 231; 204; 204]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Sallust (untrans.) ***ChptDiv***: yes ***ChptHd***: no
Price: 14s. sewed <ad The Nun and her Daughter 1805>
Rev: *Lit. J.* (Mar. 1805)
Notes: Verso final page vol. 3 has copy of the title-page.
Source: DB **Rec # 3610**

The Fisherman's Hut; or, Alzendorf. A novel. In three volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol.
Genre: novel ***Q(t.p.)***: yes ***OthrEd***: first edition Minerva 1801

Source: C.R. Johnson Rare Book Collections Catalogue 36, item 81; DB [inspected copy] **Rec # 8980**

German letters. Translated into English by Catherine Selden.
1 vol.
Genre: novel ***OthrEd***: Cork edition (1804)
Source: DB **Rec # 5440**

Glenmore Abbey; or, The lady of the rock. A novel. In three volumes. By the author of "Ariel". [*Quotation.*] [Mrs. Isaacs.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [259; 254; 250]
Genre: novel ***Q(t.p.)***: attributed: Mallet ***ChptDiv***: yes ***ChptHd***: both quotations and headings: Langhorne, Ogilvie, Blair, Cartwright, Mickle, *Shakespeare, Collins, Mallet, Gay, Goldsmith, Addison, Pope, Gray, Milton, "Love Elegies," Hannah More, Cotton, Prior, Congreve, *Home, Smith, Grainger, Rogers ***Motifs***: poetry in text
Price: 12s. sewed <ad Paraclete 1805>
Rev: *Lit. J.* (Aug. 1805)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2920**

The Heiress of Avonmore. A novel. In three volumes. By the author of *The Nobleman and his Steward.* [Eliza Taylor.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [247; 343; 328]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: quotations; attributed: **Young, Walpole, **Shakespeare, Stillingfleet, *Gray, Mrs. Greville, *Thompson, Charlotte Smith, *Ogilvie, *Spenser, *Savage, Goldsmith, Cowper, Langhorne, Swift, *Milton, Parnell, *Pope, Cotton, Rowe, Metastasio (untrans.) ***Motifs***: widowhood; education; cross-cultural marriage
Plot: (Incomplete) In spite of the disapproval of his bride's parents, Mr. Trevannion married an Italian woman. When he dies only one son is at home. Instead of sending him away to school which would give him the discipline he badly needs, this son is overindulged by his overly romantic mother with the result that his character is ruined.
Price: 12s. <ad Substance and Shadow 1812>
Notes: DB has dated 1804 but did not see a copy; attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection UA copy; inspection Corvey microfiche; NUC; DB **Rec # 13910**

The Heirs of Villeroy. A romance. In three volumes. By Henrietta Rouviere, author of *Lussington Abbey, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [236; 274; 380]
Genre: novel ***Frnt***: yes ***Pref***: (v-xi) signed "Henrietta Rouviere ***Q(t.p.)***: attributed: Wandesford ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Pope, "Ruins of Palmyra," Collins, Arley, Goldsmith, Whitehead, Dryden, Shakespeare, "Elegy," "Ode on the Passions" [William Collins], Shirley, Shaw, Cibber, Robbers (prose), Darcy ***Pro***: female foundling ***Nar***: 3rd-p. ***Motifs***: murder of mother and child; elopement; suicide; seduction; highly sentimental death scene; penitent daughter; forgiving parents; reunion scene
Plot: Novel begins with a benevolent couple about to move into the country. They are charmed by a little urchine who comes to the door selling matches. The woman is charmed and buys the little girl from a woman whom she already suspects is not her real mother. Work ends with one death after another including one following the highly sentimental reunion of the penitent

daughter with her forgiving parent: "the pale corpse of Agnes was entwined in her mother's embrace."
Price: 13s. 6d. sewed <ad Invisible Enemy 1806>
Rev: *Lit. J.* (Nov. 1805)
Notes: NUC lists year as 1806.
Source: inspection Corvey microfiche; DB **Rec # 4210**

Hermann and Emilia. From the German of Augustus La Fontaine.
4 vol.
Genre: novel; translation
Price: 13s. sewed <ad Julien 1807>; 18s. <ad Hide and Seek 1806>
Rev: *Lit. J.* (Sept. 1805)
Source: DB **Rec # 3260**

The Homicide. A novel. Taken from the *Comedie di Goldoni*, by Mary Charlton, author of *The Wife and Mistress, &c.* [*Quotation.*] In two volumes. [Carlo Goldoni.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [300; 280]
Genre: novel; translation; sentimental; wedlock ***Q(t.p.)***: attributed by title: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female orphan ***Nar***: 3rd-p. ***Settings***: Italy ***Motifs***: duel; poverty; husband gambles; attempts to imprison heroine; suicide of husband; deathbed scene; loyal servants; working woman
Plot: Orphaned heroine Rosaura brought up by selfish relatives makes a good marriage, but because of class customs rarely sees her husband. He is busy being a cicisbeo to another woman while she has two cisibi of her own, one of whom is everything a hero ought to be. When her husband loses everything and is banished after killing someone in a duel, Rosaura is left penniless and friendless, very ill in a servant's dwelling. Finally, her husband returns repentant, only to commit suicide after bestowing Rosaura as a reward and treasure to the good cisibo.
Price: 9s. sewed <ad Two Pilgrims 1805>
Rev: *Lit. J.* (May 1805); *Monthly Epitome* (June 1805)
Source: inspection UA copy; DB **Rec # 1140**

Hyppolitus; or, The wild boy. A novel. In four volumes. Translated from the French.
London: Printed at the Minerva-Press, for Lane, Newman, and Co Leadenhall-Street. 1805.
4 vol.
Genre: novel
Price: 14s. ?d. <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 10150**

The Idiot Heiress. A novel. In two volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [242; 255]
Genre: novel ***Q(t.p.)***: attributed: Hawkesworth ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Hawkesworth, Owen, Rousseau, Mercier, E. F. Lanties ***Motifs***: female education; working woman; attempt at forced marriage; inset tale; manuscript; unscrupulous guardian; sexually profligate women
Plot: Azelia is an heiress who has been raised in seclusion and complete ignorance because her guardian plans for her to either marry his son or have her declared mad. Hero secretly educates her. Azelia runs away to London where she supports herself as a lady's maid and companion. She ends the novel with both a husband and a mother.
Price: 7s. sewed <ad Paraclete 1805>
Rev: *Lit. J.* (Aug. 1805)

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10160**

The Impenetrable Secret, Find It Out! A novel. In two volumes. By Francis Lathom, author of *Men and Manners; The Mystery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [277; 259]
Genre: novel ***Frnt***: yes ***Pref***: (v-xi) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
OthrEd: 2nd edition (1831) ***Pro***: female ***Settings***: Italy ***Motifs***: blind man; cross-dressing; kidnapping; illegitimate child; marriage without love; court case; breach of promise lawsuit; villainess; execution of villainess
Plot: Averilla, the orphaned niece of a merchant, falls in love with Sylvio, "a rare instance of perfection," but Sylvio seems to be burdened by some mystery and does not declare himself as a suitor, so Averilla marries another. He proves to be devoted to her and she takes in his natural daughter. The female villain sues Sylvio for breach of promise asserting that he promised to marry her daughter. Turns out the daughter is not only a courtesan but already married. Mystery surrounding Sylvio is solved when it is discovered he is actually a woman. Her twin had been kidnapped and in order to preserve the family fortune, she took his place. Villainess executed; twin brother appears; number of marriages close the novel. <Summers *Gothic Quest* 318-20>
Price: 9s. sewed <ad Father and Son 1806>
Rev: *CR* 3rd series, 7: 4 (Dec. 1805): 438; *Brit. Crit.* (Dec. 1805); *MM* (Dec. 1805)
Source: BLC; Summers; inspection Corvey microfiche; DB [inspected copy] **Rec # 3320**

Juvenile Indiscretions. A novel. In five volumes. By the author of *Anna, or The Welch heiress.* [*Quotation.*] Second Edition. [Anna Maria Bennett.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
5 vol. [247; 232; 223; 238; 267]
Genre: novel ***Ded***: "To HRH Prince William Henry" signed "The Author" (i-iv) ***Pref***: "To the Reviewers" (i-ii) ***Q(t.p.)***: attributed by title: "Essay on Satire" ***ChptDiv***: yes ***ChptHd***: yes
OthrEd: first edition Minerva 1786
Price: 17s. 6d. sewed <ad Eugene & Eugenia 1805>
Source: inspection Corvey microfiche; NUC **Rec # 7040**

The Ladies Companion or Complete pocket book for the year 1806.
London: Printed at the Minerva Press, for Lane, Newman, & Co. and sold by Wilmott & Hill. 50. Borough. [1805.]
Genre: pocket book ***Frnt***: engraved; by S. Springsguth
Notes: Engraved title-page with vignette.
Source: DB **Rec # 10270**

The Ladies Museum, or Complete pocket memorandum book for the year 1806.
London: Printed at the Minerva Press; for Lane, Newman, & Co. Leadenhall Street. [1805.]
Genre: memorandum book
Notes: Engraved title-page
Source: DB **Rec # 10350**

The Life and Adventures of Robinson Crusoe. [Daniel Defoe.] [New edition.]
London: Printed at the Minerva Press of Lane and Newman, 1805.
2 vol.
Genre: novel ***Front***: yes ***OthrEd***: *Robinson Crusoe* first published 1719.
Notes: Plates.
Source: NUC **Rec # 13790**

My Master's Secret; or, The troublesome stranger. In two volumes. [*Quotation.*] [Mrs. Yorke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [268; 312]
Genre: novel ***Ded***: "To her grace The Duchess of Bedford" (1page) ***Q(t.p.)***: unattributed
ChptDiv: yes ***ChptHd***: no
Price: 8s. <ad Substance and Shadow 1812>
Notes: Blakey lists as 1804 but did not see copy.
Source: inspection Corvey microfiche; NUC; DB **Rec # 7780**

The Nun and her Daughter; or, Memoirs of the Courville family. A novel. In four volumes. [*Quotation.*] [Helen Craik.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1805.
4 vol. [315; 311; 316; 348]
Genre: novel ***Q(t.p.)***: attributed prose: Godwin ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Juvenile Indiscretions 1805>
Rev: *Lit. J.* (Apr. 1805); *Monthly Epitome* (May 1805)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Helen Craik. <DB>
Source: inspection Corvey microfiche; DB **Rec # 1250**

The Nuns of the Desert; or, The woodland witches. In two volumes. By Eugenia De Acton. Author of *Essays Of The Art Of Being Happy; A Tale Without A Title, &c.* [Alethea Brereton Lewis.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [319; 296]
Genre: novel ***Pref***: "To the ingenuous Reader" (v-xii) signed "Eugenia De Acton" ***Q(t.p.)***: no
ChptDiv: yes ***ChptHd***: summarizing headings
Plot: Hindo, an ape, and Brimo, a talking dog, answer questions put to them by witches. This is ascribed to ventriloquism in the end. The *Monthly Mirror* tartly remarked, "We, however, can ascribe it to nothing but 'a native weakness of intellect' in the writer." <qtd. Summers *Gothic Quest* 93>
Price: 9s. sewed <ad Paraclete 1805>
Rev: *MM* 20 (Aug. 1805): 110-11
Source: inspection Corvey microfiche; DB **Rec # 1510**

The Paraclete. A novel. In five volumes. By T[homas] P[ike] Lathy, author of *Usurpation, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
5 vol. [278; 258; 260; 240; 216]
Genre: novel ***Q(t.p.)***: 2, attributed: Philips, Pope ***ChptDiv***: yes ***ChptHd***: no
Price: £1 <ad Substance and Shadow 1812> £1 sewed <ad Hide and Seek 1806>
Rev: *Lit. J.* (Aug. 1805)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3390**

The Polanders, the lying family, and the life of my uncle, with his portfolio. In two volumes. Translated from the French of Pigault Lebrun, author of *The Barons of Felsheim, Monsieur Botte, My Uncle Thomas, &c. &c.* [Guillaume Charles Antoine Pigault-Lebrun.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol.
Genre: novel; translation
Price: 8s. <ad Hide and Seek 1806>
Rev: *Lit. J.* (July 1805)
Notes: With a dialogue between the author and the bookseller.
Source: DB **Rec # 4670**

Rashleigh Abbey; or, The ruin on the rock. A romance. In three volumes. By Richard Sickelmore, author of *Raymond; Mary-Jane; Agnes and Leonora; Edgar, or The Phantom of The Castle, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [244; 260; 239]
Genre: novel ***Ded***: "To The Right Honourable Lady Charlotte Lennox. . . ." signed "Richard Sickelmore ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: multiple quotations (at least 3 per chapter head); attributed: Dryden, Shakespeare, Lee, Mallett, Rowe, Nabe (Nape?), Smollet, Webster, Savage, Otway, Miller, Havard, Lennox, Shadwell, Hill, Shirley, Mason, Trap, Davenport, Denham, Martyn, Southern, Phillips, Milton, Ch. Johnson, Cibber, Francis, Lansdown, Glover, Young, Philips, Haywood, Almida, Howard, Miller, Congreve, Whitehead, Fielding, Brown, Shirley, Randolph, Griffith, Frowde
Price: 12s. <ad Hide and Seek 1806>
Rev: *Lit. J.* (Dec. 1805)
Source: inspection Corvey microfiche; DB **Rec # 5530**

The Rival Chiefs; or, The battle of Mere. A tale of ancient times. By Anna Millikin, author of *Corse Castle, Plantagenet, &c.* [*Quotation.*]
London: Printed at the Minerva Press, for Lane, Newman, and Co. Leadenhall Street. 1805.
1 vol. [215]
Genre: novel; chivalric; dysphoric wedlock/courtship ***Q(t.p.)***: attributed: Chaucer ***ChptDiv***: no ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: forced marriage; unjustly suspected wife; death of husband; cave; hero marked by sensibility; marriage without love; heroine enters convent; jealous husband
Plot: Northumberland princess Cuthburga loves a man already engaged. He marries fiancee and she marries someone else for political reasons. Her husband becomes maddened with jealousy when he witnesses an innocent meeting between his wife and the man she loves. Cuthburga flees to a convent, but her husband finds her and brings her back a captive. On the eve of battle he asks her to vow that she will not remarry if he dies. She does so; her husband is killed and Cuthburga enters a convent.
Rev: *Lit. J.* (Mar. 1805)
Source: inspection Corvey microfiche; DB **Rec # 4090**

The Secret of the Cavern. A novel. In two volumes. By Mrs. Burke, author of *The Sorrows of Edith, Elliot, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [221; 244]
Genre: novel ***Frnt***: no ***S.L.***: no ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: quotations; unattributed ***Pro***: female ***Settings***: England ***Motifs***: masquerade; unmarried pregnancies; seduction; secret marriage; duel; attempted kidnapping; illicit sexual behaviour unpunished; baby discovered after shipwreck; heroine adopted; cavern; discovery of father; attempted bigamy
Plot: The lone infant survivor of a shipwreck, the heroine was adopted and educated by a gentleman. Complicated story with a number of ruined and abandoned women; narrative condemns the abandonment of children much more than the seduction that instigated the pregnancy. Heroine becomes engaged to someone she does not love and later discovers him to be already married. The "ghost" of the cavern (no one but servants believe in this ghost) is discovered to be heroine's birth father; they had met secretly not to deprive foster father of heroine. Novel ends with heroine's marriage.
Price: 8s. <ad Juvenile Indiscretions 1805>
Rev: *Lit. J.* (May 1805)
Notes: Advertisement in *Eugene & Eugenia* (1805) attributes this work to Mrs. Meeke.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 810**

Times Past. A romantic melange. [Mrs. Meeke.]
3 vol.
Genre: novel
Price: 12s. sewed <ad Paraclete 1805>; 12s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Jan. 1805)
Notes: Attribution to Mrs. Meeke from advertisement in *Eugene &. Eugenia* (1805).
Source: DB **Rec # 11290**

The Two Pilgrims. A romance. In two volumes. [*Two quotations.*] [Marianne Breton.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [208; 212]
Genre: novel ***Q(t.p.)***: 2 attributed: Pope, Pope's Homer (*Iliad*) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Williams, Young, *Jerningham, Thompson, Blair, Constantine, Goldsmith, Dryden, Shakespeare, "Old Ballads," Pope's Homer/Illiad, "Rural Christian," Prior, Congreve, Denham, Blair, Addison, Murphy, Langhorne
Rev: *Lit. J.* (May 1805)
Source: inspection Corvey microfiche; DB **Rec # 11370**

Usurpation; or, The inflexible uncle. A novel. In three volumes. By T[homas] P[ike] Lathy. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [246; 235; 261]
Genre: novel ***Frnt***: no ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Paraclete 1805>
Rev: *Lit. J.* (Mar. 1805)
Source: DB [inspected copy] **Rec # 3400**

Valombrosa; or, The Venetian nun. A novel. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
2 vol. [264; 306]
Genre: novel ***Q(t.p.)***: 2: one attributed to Lee, the other to a "Gentleman" ***ChptDiv***: yes ***ChptHd***: no
Rev: *CR* (Dec. 1804)
Notes: Summers *Gothic Quest* has "Valambrosa" and 3 vols; DB has 1804 and 3 vols but did not inspect a copy.
Source: inspection Corvey microfiche; DB **Rec # 14360**

Villa Nova; or, The ruined castle. A romance. In two volumes. By Catherine Selden, author of *Count de Santerre, The Sailors, English Nun, &c.*
London: Printed [by Connor, Cork] for Lane, Newman, and Co. 1805.
2 vol. [240; 194]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 7s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Mar. 1805)
Notes: "Catharine" on the titlepages of *Serena* (1800)Corvey microfiche: vol. 1 ends with titlepage of vol. 2. Vol. 2 begins with repeated last page of vol. 1 and then titlepage of vol 2. [mistake in binding or in microfiching?].
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5430**

Walsingham; or, The pupil of nature. A domestic story. In four volumes. By Mary Robinson, author of *Poems--Angelina--Hubert de Sevrac--The Widow--Vancenza, &c. &c. &c.* Second edition.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.

4 vol. [312; 308; 308; 368]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 18s. sewed <ad Paraclete 1805>
Notes: First 2 chapters epistolary, then switches to third-person narration.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4940**

Wisdom in Miniature; or, The pleasing instructor, being a collection of sentences, divine, moral, and historical.
London: Printed for Lane and Newman, at the Minerva-press, Leadenhall-street. 1805.
1 vol. [218]
Genre: collection of maxims; didactic; youth
Source: NUC **Rec # 9090**

The Wonder of the Village. A novel. In three volumes. [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [263; 222; 230]
Genre: novel ***Q(t.p.)***: attributed: Gay ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Paraclete 1805>
Rev: *Lit. J.* (Jan. 1805)
Notes: Note from publisher: an "unknown Correspondent" gave the outline and plan for the novel, along with a note "signifying that they were found among the papers of a Lady deceased" whose executors present it "gratuitously to the Proprietors of the Minerva Office."
Source: inspection Corvey microfiche; DB **Rec # 3980**

The Young Father. A novel. In three volumes. By W[illiam] F[rederick] Williams, author of *Tales of an Exile; The Witcheries of Craig Isaf, The World We Live In, &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1805.
3 vol. [265; 280; 252]
Genre: novel ***Q(t.p.)***: attributed: Gay ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. sewed <ad Invisible Enemy 1806>; 12s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Dec. 1805)
Source: inspection Corvey microfiche; DB **Rec # 6370**

1806

The Anglo-Saxons; or, The court of Ethelwulph. A romance. In four volumes. By Leslie Armstrong, Esq. [*Two quotations.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
4 vol.
Genre: novel ***Q(t.p.)***: 2
Price: 18s. sewed <ad Bertrand 1808>
Rev: *Lit. J.* (Oct. 1806)
Source: BLC; DB [inspected copy] **Rec # 40**

The Bravo of Bohemia; or, The black forest. A romance. In four volumes. By a lady. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
4 vol.
Genre: novel ***Ded***: To Lady Emily M'Cleod ***Q(t.p.)***: yes
Price: 18s. sewed <*Lit. J.* Oct 1806>
Rev: *Lit. J.* (Oct. 1806); *Monthly Lit. Recreations* (Nov. 1809) [adv. in *Life As It Is* (1808) dates this review as 1806]
Notes: See entry for 1819 edition for plot notes.

Source: DB [inspected copy] **Rec # 9470**

The Castle of Berry Pomeroy. A novel. In two volumes. By Edward Montague, author of *Montoni, or The confessions of the monk of St. Benedict, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [296; 320]
Genre: novel; gothic; chivalric; courtship ***Q(t.p.)***: attributed: Spenser ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Francis, Sewell, *Dryden, *Havard, *"Ossian," Smith, **Shakespeare, *Lee, Mason, Congreve, **Milton, **Blackmore, Marsh, *Rowe, Tracy, Lansdowne, Cowley, Otway, Pope, Martyns, Rochester, Congreve, Oldham, E. Haywood, Hayward, Thomson ***Pro***: sisters (evil/good) ***Nar***: 3rd-p. ***Settings***: England ***Motifs***: patricide; imprisonment; bad/good priests; fraticide; false deaths; evil woman; murder; foundling; heroine rescued (wild boar); inset tales; ghost (explained); evil heroine sent to convent; evil priest buried alive; poetry in text
Plot: A boring, badly-written novel. After their father leaves all of his worldly goods to one daughter, her bad sister, who is in love with her sister's fiancé, arranges to have her poisoned. Although it appears that she dies and the fiancé lost at sea, both are later discovered to be alive (the good sister has been the "ghost" haunting the castle). The bad sister, who has since made an unfortunate marriage to an adventurer, is convicted of murdering her husband. Her chief assistant, an evil priest who turns out to be a parricide, is buried alive. The bad sister is sent to a convent for life.
Price: 12s. sewed <*Lit. J.* 1806>; 9s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Oct. 1806)
Source: inspection Corvey microfiche; DB **Rec # 4120**

Conrade; or, The gamesters. A novel, founded on facts. In two volumes. By Caroline Matilda Warren. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [216; 214]
Genre: novel ***Pref***: (v-xi) signed "The Author. Sutton, February, 1806" ***Q(t.p.)***: attributed by title: Young ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Pope, Gray, "Fair Penitent," Addison, Thomson, Bowles, Tamerlane, Milton, Dusiris (?), Paine, Young, *More, Horace (untrans.), Cawthorne, Mrs. Rowe, Otway, Mrs Murray, Merry, Aeneid (untrans.), Mason, Shakespeare, "Progress of Coquetry," "The Hive," Collins ***OthrEd***: Earlier edition *The Gamesters, or Ruins of Innocence* published America, 1805 <FC>; Also original repr. 1828 <FC> ***Motifs***: poetry in text
Price: 7s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (July 1806)
Notes: Caroline Matilda Warren, formerly Thayer.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6260**

Dellingborough Castle; or, The mysterious recluse. A novel. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [238; 200]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed to "Anon" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Spencer, Addison, T. Wharton, Cowper, Milton, Glover, Shakespeare, Home, Greville, Young, Smollet, Collins, untrans. Latin ***Pro***: female; daughter of merchant ***Nar***: 3rd-p. ***Settings***: rural northern England; London; Scotland ***Motifs***: imprisonment; masquerade; mysterious stranger(s); return from the "dead"; apparent suicide; abduction; imprisonment in dungeon; old maid; parting scene; inset tales; daughter of milk-woman marries up via false sentimental front learned from circulating library novels; castle
Plot: A badly-written courtship novel with a few gothic trappings and numerous inset tales. The heroine is the daughter of a retired merchant who buys a romantic ruin to live in. Heroine falls in love with the rector's son who is troubled by the difference in their fortunes, a difficulty solved by

unexpected inheiritance. His sisters, brought up by strict old-maid aunt, go to London where their fashionable aunt uses them as man-bait. One is kidnapped and ends up imprisoned in Scottish dungeon. The mysterious stranger who saves her turns out to be a lord whose unfounded jealousy led to a duel and a separation from his wife. His faithful wife is eventually discovered living in secret apartment of castle.
Price: 7s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Oct. 1806)
Source: inspection Corvey microfiche; DB **Rec # 9720**

Domestic Scenes. From the German.
3 vol.
Genre: novel; translation
Price: 13s. 6d. sewed <ad Father and Son 1806>
Rev: *CR* (Mar. 1806)
Source: DB **Rec # 9750**

The Economy of Human Life. [Robert Dodsley.]
London, Printed at the Minerva Press for Lane, Newman, 1806.
Genre: collection of maxims ***OthrEd***: first published 1750 (dated 1751); first Minerva edition 1793
Notes: For more information see entry for 1795 edition.
Source: NUC **Rec # 7710**

Edward and Anna; or, A picture of human life. By John Bristed of the Inner Temple.
2 vol.
Genre: novel
Source: DB **Rec # 680**

Essays on Men and Manners. [William Shenstone.]
London: Printed at the Minerva-Press for Lane, Newman, 1806.
1 vol. [267]
Genre: collection of essays (?)
Source: letter NcU **Rec # 12090**

Fables. [John Gay.] [New edition.]
Genre: collection of fables; poetry ***OthrEd***: first published 1727, 1738; first Minerva edition 1795
Source: BLC **Rec # 7990**

The Father and Son; or, De Claremont. A desultory tale. In three volumes. [Miss Taylor.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
3 vol. [232; 240; 282]
Genre: novel ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no
Price: 12s. <ad Substance and Shadow 1812>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Miss Taylor. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 6100**

Fireside Stories; or The plain tales of Aunt Deborah and her friends. In three volumes. By the author of *A Plain Story, Gleanings of a Wanderer, &c.* [Mrs. Leslie.]
London: Printed at the Minerva-Press, For Lane, Newman, and Co. Leadenhall-Street. 1806.
3 vol. [178; 232; 235]
Genre: framed collection of stories ***Intro***: first chapter functions as introduction ***Q(t.p.)***: unattributed prose ***ChptDiv***: yes ***ChptHd***: quotations (attributed and unattributed): Pope,

Shakespeare, Burns ***Motifs***: divorced woman; extensive poetry in text
Plot: Reader allowed to enjoy a very sensational tale of crime and treachery for didactic purposes. Frame is a conversation between narrator and Aunt Deborah, who disapproves of young women reading novels; narrator defends reading for pleasure. Aunt gives narrator a collection of tales written for the private amusement of a party of guests. In one of these tales a man, who after making his fortune in India loses his wife and daughter and is duped into marrying a prostitute. She and her "brother" cheat and plan to murder him. Man is saved by associate. Ends with "brother" dead and prostitute committing suicide.
Price: 10s. 6d. sewed <ad Julien 1807>
Rev: *Lit. J.* (Oct. 1806)
Notes: Attributed by a Minerva Library Catalogue of 1814 to Mrs. Leslie. <DB>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 3450**

Forresti; or, The Italian Cousins. A novel. In three volumes. By the author of *Valombrosa*. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
3 vol. [290; 280; 299]
Genre: novel ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: no ***Price***: 13s. 6d. <ad Substance and Shadow 1812>
Rev: *CR* (May 1807)
Notes: A one-page PS follows end of novel answers a bad review in the *CR*.
Source: inspection Corvey microfiche; DB **Rec # 9980**

Glencore Tower; or, The feuds of Scotland. A legend of the thirteenth century. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [242; 264]
Genre: novel; chivalric; historical; courtship ***Q(t.p.)***: attributed: Smollett ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***: 14th century Scotland ***Motifs***: ghosts (real); historical figures; rescue of hero by ghost of father; attempted suicide (woman jumps into sea from tower); fraticide: banditti; mysterious foundling; rape; rescue (wild boar); rescue (banditti); rescue (fire); secret chambers; sorceress; incest (sister-in-law); imprisonment; filial obedience; extensive poetry in text
Plot: A tale of rape, imprisonment and murder centring on two rival Scottish clans. The hero is a foundling whose uncle has left him to die in a snowstorm. This villain kills his brother and rapes and imprisons his wife, who attempts suicide by jumping off a tower. The hero grows up, falls in love, but cannot marry her because of his unknown status. After making his reputation in the Battle of Bannockburn and the fall of Stirling (he saves the life of Bruce of Scotland), the hero returns to discover his love reluctantly engaged to the villain. With ghostly assistance the hero frees his mother, rescues his love, and kills the villain.
Price: 8s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 10050**

The Hermit; or, The unparalleled sufferings and surprizing adventures of Phillip Quarll, an Englishman; who was lately discovered on an uninhabited island in the South Sea; where he lived above fifty years, without any human assistance. A new edition. [Peter Longueville.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
1 vol. [174]
Genre: fictional biography ***Frnt***: by Angus after Bowring ***Pref***: Signed W. L. (should be P. L., as in earlier editions? <letter State Library of Victoria> ***OthrEd***: first published 1727; first Minerva Press edition 1786
Notes: Purporting to be by E. Dorrington, but in fact by Peter Longueville. Ascribed by some authorities to Alexander Bicknell (d. 1796).
Source: letter State Library of Victoria; DB [inspected copy] **Rec # 3520**

Hide and Seek; or, The old woman's story. In three volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
3 vol. [266; 214; 220]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The Retrospect")
Pro: male ***Nar***: 3rd-p. ***Settings***: Wales; Devonshire; London ***Motifs***: illegitimacy; education; extensive poetry in text; unfeeling mothers; arranged marriage; West Indian servant; abduction; drugged rape; elopement; sham marriage; faked death; reformed rake; fallen woman; mysterious child; VD; sensibility used as a weapon
Plot: Sir George, recently returned from years in India, can not discover exactly what happened to a sister who had supposedly died repentant after an elopement. Many inset tales complicate this narrative without adding to the main plot. The novel takes a gothic turn for a few chapters in the third volume when Sir George visits a friend whose home appears to be haunted. A female spectre turns out to be his "dead" sister, living in a secret apartment, who dies after leaving her brother her history: she had fallen in love but after a sham marriage her lover married someone else, leaving her to fake her own death. Novel features a number of fallen women, including one who is redeemed through retirement and repentance.
Price: 10s. 6d. <ad Substance and Shadow 1812>
Notes: Table of Contents in each volume.
Source: inspection Corvey microfiche; DB **Rec # 10090**

An Historical Description of Westminister Abbey, Its Monuments, and Curiosities; containing I. An account of its Foundations & Consecration. II The various changes it has undergone. III A gen. View of all the Monuments erected therin Designed chiefly as a guide to Strangers.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
1 vol. [153]
Genre: guide book ***Frnt***: yes ***Pref***: 2 pp. ***ChptDiv***: no (divided into labelled sections) ***OthrEd***: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783)
Price: 1s. 6d. (t.p.)
Notes: Table of Contents (part of tp); index (5 pp.); three items are bound together in UA copy: the above, "The Column called the Monument . . . dedication dated 1805" and "A New Historical Description of the Tower of London"
Source: inspection UA copy **Rec # 8610**

The Impertinent Wife. By Madame Genlis. [Stéphanie-Félicité (du Crest de Saint-Aubin) Genlis.]
1 vol.
Genre: novel; translation
Price: 3s. 6d. (0d?) <ad Substance and Shadow 1812>
Note: Afterwards Marchioness de Sillery.
Source: DB **Rec # 770**

The Invisible Enemy; or, The mines of Wielitska. A Polish legendary romance. In four volumes. By T[homas] P[ike] Lathy, author of *Usurpation, The Paraclete, &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
4 vol. [308; 264; 283; 345]
Genre: novel ***Intro***: yes (i-xii) ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no
Price: £1 sewed <ad Alvondown Vicarage 1807>
Rev: *Lit. J.* (Sept. 1806); *CR* 3rd series, 9 (Nov. 1806): 328; *MM* 23 (Jan. 1807): 47: there might be "some *salt* expected but these are *lead* mines. . . . We dug and dug with that exemplary patience, which by exercise Mr. Lane has so much improved in us, but found no vein of precious ore. All is trite and trumpery" <qtd. Summers GQ 90-91>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 3410**

Montbrasil Abbey; or, Maternal trials. A tale. In two volumes. [*Quotation.*] [Louisa Sidney Stanhope.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [266; 205]
Genre: epistolary novel ***Pref***: (i-iv) ***Q(t.p.)***: attributed: Browne ***Price***: 8s. (unclear) <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Aug. 1806)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5730**

Monteith. A novel founded on Scottish history. By Mrs. Rice, author of *The Deserted Wife.*
2 vol.
Genre: novel
Price: 7s. sewed <ad Julien 1807>
Rev: *Lit. J.* (Oct. 1806); *MM* (Dec. 1806)
Source: DB **Rec # 4910**

The Mysterious Freebooter; or, The days of Queen Bess. A romance. In four volumes. By Francis Lathom, author of *Men and Manners; Mystery; Astonishment; The Impenetrable Secret, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
4 vol. [339; 316; 336; 391]
Genre: novel; chivalric ***Pref***: (v-xii) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations: attributed: *Shakespeare, Herbert, Mrs. Robinson, Rowe, M. G. Lewis, Congreve, Thomson, Aaron Hill, Milton, Home, Mallet, Franklin, Henry James, Mason, N. Lee, H. Hartson
Settings: Elizabethan England ***Motifs***: secret marriage; rape; attempt at forced marriage; imprisonment of hero; manuscript with inset tale; filial obedience; father kidnaps grandchild; apparent class differences between hero and heroine resolved when true parentage of hero discovered <Tracy>; extensive poetry in text
Price: 20s. sewed <ad Father and Son 1806>; £1 <ad Substance and Shadow 1812>
Rev: *MM* (May 1806); *CR* 3rd series, 8 (July 1806): 327; *Lit. J.* (Mar. 1806); *Ann. R.* (n.d.): "Suffice it to say, that terrorism is the predominant impression; that this is a production of the Radcliffe school, and perhaps the best domestic imitation which has yet appeared; and that it is full of interest, of invention, and of eloquence" <ad Invisible Enemy 1806>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3330**

A Simple Narrative; or, A visit to the Newton Family. In two volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
2 vol. [249; 245]
Genre: novel ***Q(t.p.)***: attributed: Motley ***ChptDiv***: yes ***ChptHd***: no
Price: 7s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11150**

Something Strange. A novel. In four volumes. By Gabrielli, author of *The Mysterious Husband, Independence, &c. &c.* [*Quotation.*] [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
4 vol. [280; 324; 332; 353]
Genre: novel; generational ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Yorkshire; London; Portugal; Holland ***Motifs***: illegitimacy; imprisonment; anti-Catholic sentiments; wily Jesuits; two-generation plot; fortune hunter; adulterous wife caught in the act; divorce of wife; exemplary hero; child of unknown background; imprisonment in monastery; private marriage; inset story; hero drugged; duel

Plot: A two-generation plot. Hero Theodore is the son of an unprincipled ne'r-do-well and the daughter of a duke, whom he tricks into marriage and who dies after giving birth to our hero. Because her family leaves him to believe she is a natural daughter, the father never realizes her connection to money. Theodore believes himself illegitimate, is not well treated, and eventually joins navy. He discovers his family after he is drugged and taken to Portugal where his grandmother vigorously attempts to convert him to Catholicism. Theodore eventually escapes. Theodore falls in love with a young woman practically kept prisoner by a guardian. They run away to Holland and marry. Many of the complications in the novel are caused by Theodore's father, a nasty man who is finally killed by the brother of duped wife number three.
Price: 13s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Aug. 1806)
Notes: Meeke's novels (especially *Strategems Defeated* and *Something Strange)* are less courtship novels--the heroines appear very late in both and never really receive narrative focus--than boys' adventure stories. Both begin with boys in schools, in both boyhood friendships are proven permanent, and in both stouthearted bravery and doing what is right is shown to carry the day. Hard to believe that these two novels are aimed for female readers.
Source: inspection Corvey microfiche; BLC; DB **Rec # 3990**

Three Old Maids of the House of Penruddock. By Bridget Bluemantle. [Elizabeth Thomas.]
3 vol.
Genre: novel
Price: 12s. sewed <ad Bertrand 1808>
Rev: *Lit. J.* (Sept. 1806)
Source: DB **Rec # 400**

Vicissitudes Abroad; or, The ghost of my father. A novel. In six volumes. By Mrs. [Anna Maria] Bennett, author of *Anna; Juvenile Indiscretions; Agnes De Courci; Ellen; Beggar Girl, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
6 vol. [308; 340; 323; 355; 316; 384]
Genre: novel ***Intro***: Addressed to "Lady N---" (i-vi) ***Q(t.p.)***: attributed: Curran
Price: £1 16s. <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Apr. 1806)
Notes: BLC lists this entry under Elizabeth Bennett; advertisement in *Ellen, Countess of Castl Howel*, 2nd edition (1805) lists this novel as being "in the Press" and give it as 5 volumes.
Source: inspection Corvey microfiche; NSTC; BLC; DB [inspected copy] **Rec # 350**

Vivonio; or, The hour of retribution. A romance. In four volumes. By a young lady. [Sophia Frances.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1806.
4 vol. [286; 272; 298; 348]
Genre: novel ***Q(t.p.)***: 2 attributed: Tasso, Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: 16s. sewed <ad Dellingborough Castle 1806>; 18s. (13s.?) <ad Substance and Shadow 1812>
Rev: *Lit. J.* (Mar. 1806) (is this May 1806? <ad Baron de Falkenheim 1807>
Source: inspection Corvey microfiche; DB **Rec # 1850**

The Wood Nymph. A novel. In three volumes. By the author of *Ariel*, and *Glenmore Abbey*. [Mrs. Isaacs.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.
3 vol. [224; 224; 208]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g. "A Highland Cottage") ***OthrEd***:

1806 ed. by Chapple
Price: 12s. <ad Substance and Shadow 1812>
Notes: Old sheets retitled.
Source: inspection Corvey microfiche; DB Sup [Adv 1812] **Rec # 14000**

1807

Alvondown Vicarage. A novel. In two volumes. [*Quotation.*.] [Regina Maria Roche.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
2 vol. [279; 290]
Genre: novel *Q(t.p.)*: attributed: Noyes *ChptDiv*: yes *ChptHd*: quotations: *Thomson, Pope, Lewis, Bloomfield, Mason, Shakespeare, Bidlake, Scott, Gay, Mallet, Shenstone, Southey, Dodsley's *Collection*, Graves, Milton, Keate, Beattie *Motifs*: heroine as poet
Price: 9s. <ad Substance and Shadow 1812>
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5080**

The Bandit's Bride; or, The maid of Saxony. A romance. In four volumes. By the author of *Montbrasil Abbey*, &c. [*Quotation.*] [Louisa Sidney Stanhope.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
4 vol.
Genre: novel *Q(t.p.)*: yes
Price: 13s. <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 5740**

Baron de Falkenheim. A German tale of the Sixteenth Century. In two volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
2 vol. [304; 303]
Genre: novel; historical *Q(t.p.)*: attributed: Beaumont *ChptDiv*: no *ChptHd*: no *Pro*: male
Settings: 13th century Franconia (later Germany) *Motifs*: seductress; banditti; rescue of heroine; secret cavern; mysterious prisoner; treasure; unequal (class) marriage; imprisonment; villainess punished (convent)
Plot: When the hero, a baron serving at court, rejects the advances of the prince's mistress, she brings about his ruin. Hero takes on a new identity as a simple citizen, is captured by banditti, pretends to join the band. He rescues and marries the daughter of a former employee with much being made of his renunciation of the prejudices of the upper classes (she is later discovered to be of royal blood). Hero earns high position in his new identity by virtue of his knowledge of agriculture. War against former prince results in poetic justice for all.
Price: 9s. <ad Substance and Shadow 1812>
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 8500**

Constance de Lindensdorf; or, The force of bigotry. A tale. In four volumes. By Sophia Frances, author of *Vivonio, &c.* [*Two quotations.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
4 vol. [286; 266; 244; 260]
Genre: novel *Frnt*: by T. Bennett *Q(t.p.)*: 2 attributed: Shakespeare, Denham *ChptDiv*: yes *ChptHd*: no
Price: 13s. ?d <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1860**

The Discarded Son; or, Haunt of the banditti. A tale. In five volumes. By Regina Maria Roche, author of *The Children of the Abbey*, &c. [*Quotation.*]

London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
5 vol. [315; 317; 320; 264; 350]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, **Dryden, Sterne (Sterne's letters, prose), Milton, Wall, MacNiell, Dryden's Virgil, Rowe, Otway, Thomson, Lee ***Nar***: 3rd-p. ***Motifs***: kidnapping; duels; villain (Lord O'Sinister); rescue of heroine (fire); interrupted wedding; banditti; imprisonment <Tracy>; extensive poetry in text
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; BLC; DB [inspected copy]; Tracy **Rec # 5090**

Elizabeth; or, The exiles of Siberia. A tale founded on facts. From the French of Madam de Cotton.
[Translated by Mary Meeke.]
1 vol. [236]
Genre: novel; youth ***Pref***: (iii-vi) ***Q(t.p.)***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Siberia; Moscow ***Motifs***: female quest; adventure
Plot: Elizabeth is the daughter of a Polish nobleman exiled to Siberia for political reasons. It is her dearest wish to make the long and dangerous journey to St. Petersburg to ask the Emperor to pardon her father. This she does, suffering numerous hardships and adventures before father is restored to his title and position.
Price: 3s. ("For the Instruction and Amusement of Youth" and with "elegant plates") <ad Affectionate Brothers 1816>
Notes: Translated from the French of Sophie Cottin's *Elisabeth ou les exilés de Sibérie* (1806); appears in the 4th volume of *Julien*.
Source: inspection Corvey microfiche **Rec # 14130**

Fables by the late Mr. Gay. A new edition.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall Street. 1807.
1 vol.
Genre: collection of fables; poetry ***Frnt***: yes ***Ded***: as in 1795 edition ***OthrEd***: first published 1727, 1738; first Minerva Press edition 1795
Source: DB [inspected copy] **Rec # 1890**

Farriery Improved. By William Taplin. A new edition.
1 vol.
Genre: instruction
Price: 2s.
Source: DB **Rec # 6050**

Francis and Josepha, A tale from the German of Huber by William Fardeley.
Genre: novel; translation
Price: 3s. 6d. <ad Ruins of Selinunti 1813>; 3s. <ad Abbess of Valtiera 1816>
Rev: *CR* (June 1807)
Notes: Summers makes no mention of Lane having produced this.
Source: ad Ruins of Selinunti 1813; Summers *Gothic Quest* 146 **Rec # 14610**

Julien; or, My father's house. A novel, altered from the French of Ducray-Duminil [i.e., Francois Guillaume Ducray-Dumesnil], by Mrs. Meeke. In four volumes. [*Quotation*.] To which is added, *Elizabeth, or The Exiles Of Siberia, a tale, founded on facts, from the French of Madame de Cottin.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
4 vol. [254; 287; 324; 309; Julien ends on p. 71, vol 4.]
Genre: novel; translation ***Q(t.p.)***: unattributed untrans. French ***ChptDiv***: yes ***ChptHd***: no ***Nar***:

3rd-p. ***Settings***: Paris, rural France ***Motifs***: mysterious stranger; extensive French poetry in text; duel; attempted suicide; seduction; old maid; mysterious voice; hero as rake; prostitute; Irish villain; pro-Catholic sentiments; rural-urban contrast; smallpox (female love-interest, recovers looks)
Plot: Unbeknownst to the hero, his opportunity to inherit a fortune is linked to his being a virtuous and obedient son at the age of 21. The villain of the piece is an "artful Irishman," his grandfather's adopted son and another potential heir. The villain "befriends" the hero, takes him to Paris, and arranges his ruin through drinking, gaming, and an involvement with a scheming courtesan, who, however, proves to treat him kindly in the end. The hero's repentance proves endearing to his potential benefactor (grandfather turned monk). An odd little subplot has a mother adopt serving girl who looks identical to dead daughter. Despite upbringing, daughter still marries down.
Price: £1 <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 1640**

The Ladies Museum; or, Complete pocket memorandum book for the year 1808.
London: Printed at the Minerva Press, for Lane, Newman, and Co. Leadenhall Street. 1807.
Genre: memorandum book ***Frnt***: yes
Notes: Engraved title-pate with vignette.
Source: DB **Rec # 10360**

Laurette; or, The caprices of fortune. By Mrs. [Harriet] Thompson.
London: Printed at the Minerva Press, for Lane, Newman, and Co. Leadenhall Street. 1807.
3 vol.
Genre: novel
Price: 13s. 6d. (0d.?) <ad Substance and Shadow 1812>
Notes: NUC attributes to Katherine Thomson (Byerley) (1797-1862). This appears to be an error given that she would only be 10 when this was published. OP attributes to Harriet (Pigott) Thomson (1766-1839), second wife of William Thomson, miscellaneous writer.
Source: NUC; DB **Rec # 6150**

The Maid of Avon. A novel, for the haut ton. By an Irishwoman. [Frances Peck.]
3 vol.
Genre: novel
Price: 13s. 6d. <ad Substance and Shadow 1812>
Source: DB **Rec # 4550**

Men and Women. By the author of *What You Please* [Rev. Mr. Wyndham]. Second edition.
3 vol.
Genre: novel ***OthrEd***: 1804 edition by Longman
Price: 10s. 6d. <ad Substance and Shadow 1812>
Source: DB Sup [Adv 1812] **Rec # 15150**

The Nun of Miserecordia [*sic*]; or, The eve of all saints. A romance. In four volumes. By Sophia Frances, author of *Vivonio, Constance de Lindensdorf, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
4 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 18s. <ad Substance and Shadow 1812>
Notes: Letter ViU considers "Sophia Frances" to be "Sophia L. Francis" but FC disagrees.
Source: letter ViU; DB [inspected copy] **Rec # 1870**

A Peep at Our Ancestors. An historical romance. In four volumes. By Henrietta Rouviere, author of *Lussington Abbey, Heirs of Villeroy, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
4 vol. [190; 219; 253; 284]
Genre: novel ***Frnt***: by H. R. Cook after Ramsey [portrait of the author] ***S.L.***: yes ***Ded***: "His Grace The Late Duke of Leinster" signed "Henrietta Rouviere" and dated London, Oct 1, 1807. ***Pref***: (xi-xv) ***Intro***: "Address" (v-vii) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Price: £1 1s <ad Substance and Shadow 1812>
Notes: Henrietta Rouviere, later Mosse.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4220**

Philip Stanley; or, The enthusiasm of love. A novel. In two volumes. By C[harles] B[rockden] Brown, author of *Arthur Mervyn, Edgar Huntly, Jane Talbot, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
2 vol.
Genre: novel ***OthrEd***: previously published as *Clara Howard*
Price: 7s. <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 750**

Rasselas, Prince of Abyssinia. A tale. By Samuel Johnson. New edition.
Genre: didactic fiction ***OthrEd***: first published 1759
Notes: Baker, Cat. No. 453, item 264
Source: DB **Rec # 2970**

A Summer by the Sea. A novel. In two volumes. By Orlando. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
2 vol. [339; 368]
Genre: novel ***Frnt***: no ***S.L.***: no ***Ded***: no ***Pref***: no ***Intro***: no ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Thomson, Pope, Cooper, Shakespeare, Cowper, Roscommon, Tatler, Mason, Shenstone, Gray ***Pro***: female ***Motifs***: imprisionment
Plot: A turgid sentimental tale. Agnes experiences her first time out of her home village when she accompanies her ill mother to take the sea air. Her brother is arrested, tried, convicted of forgery, and only saved from an imminent death-sentence by the confession of the wrong-doer. Agnes eventually marries Melincourt, an unacknowledged son.
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11220**

Travels in North America by Mr. Isaac Weld; and through the American States, country of the Iroquois, and Upper Canada, by the Duke de La Rochefoucault Liancourt. Abridged by William Mavor.
London, Printed at the Minerva Press, for Lane, Newman, 1807.
1 vol. [279]
Genre: travel literature ***Frnt***: plates ***Pro***: Canada, America (description and travel)
Notes: Series: William Fordyce Mavor (1758-1837). Historical account of the most celebrated voyages, travels, and discoveries from the time of Columbus to the present period.
Source: letter CaOTU **Rec # 12530**

Vesuvia; or, Anglesea Manor. A novel. In three volumes. By the author of *Valombrosa*, and *Forresti*. [*Quotation.*] London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1807.
3 vol. [282; 275; 243]

Genre: novel ***Q(t.p.)***: attributed: Hudibras ***ChptDiv***: yes ***ChptHd***: only in inset MS
Price: 13s. ?d. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 11440**

1808

Bertrand; or, Memoirs of a Northumbrian nobleman in the seventeenth century; written by himself. In three volumes. [*Quotation.*] [Henry Savile de Starck.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [259; 249; 252]
Genre: novel; fictional memoirs; adventures; historical ***Intro***: (i-xv) copy ***Q(t.p.)***: attributed prose: Pope ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 1st-p. ***Settings***: 17th century; Northumberland; Mannheim
Plot: "Born to be the sport of fate, in vain would I have sought to elude my destiny," Bernard writes. The hero, who suffers from the machinations of an ambitious step-mother, ends up imprisoned in Germany. When he returns in disguise to England twenty years later he is murdered by a former enemy. He leaves his memoirs with his brother; six letters detailing later events finish novel.
Price: 15s. <ad The Age We Live In 1809>
Rev: *Lady's Monthly Museum* (Jan. 1809)
Notes: Copy with a manuscript note on vol. 1 fly-leaf accepted by Bodleian Catalogue as evidence of authorship: "Presented to me by the author Henry Savile de Starck. W. B.[=W. Beckford?]"<DB>; also attributed to Mrs. F. Layton <N&Q clxiii. 80>
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 9430**

The British Admiral. A novel. In three volumes. By a naval officer. [Lieutenant Arnold.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [314; 354; 364]
Genre: novel; adventure ***Ded***: "To Sir Home Popham Knight, Commander of His Majesty's Squadron at the glorious Capture of Buenos Ayres, on the 27th of June, 1806." (amongst others) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: headings (e.g. "How frequently do people, by setting off at full speed, retard the progress of their journey!") ***Pro***: male ***Settings***: at sea; Scotland
Motifs: gothic elements (secret passage, skeleton, dungeons, castle, mysterious voice); suicide (woman jumps off ship and eaten by sharks); imprisonment; attempted forced marriage; seduction with drugs; secret passage; near incest; unknown foundling; lost son; sensational elements
Plot: This is a loosely-structured series of sensational events, some with gothic elements. Heavy-handed comic character depiction. Lost son motif binds the novel together. Sir Samson (whose initial opportunities as a seaman can be traced to his ability to play the fiddle) rescues and marries woman accompanied with child. She commits suicide (jumps into sea, eaten by sharks); Sir S. raises child (Theodore). Main difficulty in novel is that Theodore wishes to marry daughter of Sir Samson's enemy (man puts infantry over navy). Sir S. tries to force Theodore to marry elsewhere by imprisoning him in dungeon. All eventually sorted out: Theodore discovered son of earl. marries where he wants.
Price: 16s. 6d. <ad Sustance and Shadow 1812>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.
Source: inspection Corvey microfiche; DB **Rec # 50**

Chesterfield's Advice to his Son, on Men and Manners. [Philip Dormer Stanhope, 4th Earl of Chesterfield]
London: Printed for Lane, Newman, and Co. at the Minerva Press, Leadenhall Street. 1808.
1 vol. [138]
Genre: instruction ***Frnt***: yes ***Intro***: "Advertisement" ***OthrEd***: First published 1774; first Minerva

edition 1795
Notes: Index at back of book; Philip Stanhope, 1694-1773.
Source: inspection UA copy **Rec# 17890**

Domestic Comforts. A tale, founded on facts, for the use of young people. By Mrs. Frances Kelly.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
1 vol. [162]
Genre: novel; youth ***Frnt***: by J. G. Walker after F. James ***Ded***: "to my companion, friend, & sister"
Notes: NUC lists year as 1807; 1 leaf of plates: 1 ill. (etching) <NNPM>
Source: letter NNPM; DB [inspected copy] **Rec # 3040**

The Economy of Human Life. [Robert Dodsley.]
London: Printed at the Minerva-Press, for Lane, Newman & co., 1808.
1 vol. [196]
Genre: collection of maxims ***OthrEd***: first published 1750 (dated 1751); first Minerva edition 1793
Notes: The first part is by Robert Dodsley, but has been attributed to P. D. Stanhope, Earl of Chesterfield; the second part is attributed to John Hill.
Source: BLC **Rec # 8160**

The English-Woman. A novel. In five volumes. By Miss [Medora Gordon] Byron. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
5 vol. [286; 298; 348; 331]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Thomson, Langhorne, (rest unattributed) ***Nar***: 3rd-p.
Price: £1 5s. <ad Langhton Priory 1809>
Rev: *Lady's Monthly Museum* (Dec. 1808)
Source: inspection UA copy; NSTC; DB [inspected copy] **Rec # 870**

Helen; or, Domestic occurences. A tale. In two volumes. By Augusta Ann Hirst.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
(Colophon: G. Woodfall, Printer Paternoster-row.)
2 vol. [266; 263]
Genre: novel; euphoric courtship ***Q(t.p.)***: no ***OthrEd***: 1807 edition "Printed for the author, and sold by Bent" ***Pro***: female ***Settings***: England, France ***Motifs***: reformed rake; filial obedience
Plot: Novel begins with correspondence between Helen and mother in France. Mother has gone to care for dying, repentant husband (married because of parental pressure, he dissipated, gambled, other women) who had ruined himself then sought refuge in France. Helen, who loves a financially destittute man, hears that he has died on way to West Indies to sort out family fortune. Although tempted by extingencies of mother's health and kindness of secondary hero (who keeps breaking into travelogue prose descriptions of France), she waits for her man and is rewarded by being unmarried when he is discovered to be alive.
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB Sup [Adv 1812; MLC 1818] **Rec # 13930**

The Husband and Wife; or, The matrimonial martyr. A novel. In three volumes. By Mrs. Bridget Bluemantle, author of *The Three Old Maids, &c.* [*Quotation.*] [Elizabeth Thomas.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [271; 316; 351]
Genre: novel ***Q(t.p.)***: attributed: Alexander ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Pope, Prior, Sterne, Miss Bowden, Cowper, Mrs. Hormely, Burke, John Scott Esq. Mercer, Lay of the

Last Minstrel, Shakespeare, Richards, Akenside, Alexander (prose), Lord Strangford, Burke (prose), Otway, Racine (untrans.) Sterne (prose), "The Author," Campbell, Bowles ***Motifs***: extensive poetry in text
Price: 15s. <ad Substance and Shadow 1812>
Notes: DB dates as 1807.
Source: inspection Corvey microfiche; DB **Rec # 410**

The Ladies Museum; or, Complete pocket memorandum book for the year 1809.
London: Printed at the Minerva Press, for Lane, Newman, & Co. Leadenhall Street. [1808.]
Genre: memorandum book
Notes: Engraved title-page.
Source: DB **Rec # 10370**

Letters on the Elementary Principles of Education by Elizabeth Hamilton. [Fourth edition.]
London: Printed for J. Johnson; Wilkie and Robinson; and Lane and Newman, 1808.
2 vol.
Genre: instruction ***OthrEd***: published Bath and London 1801 ***Motifs***: pedagogy; human resource development; education of children
Source: letter State Library of Victoria **Rec # 17310**

Life as It Is; or, A peep into fashionable parties. A novel. In three volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [239; 289; 251]
Genre: novel ***Frnt***: no ***S.L.***: no ***Ded***: no ***Pref***: no ***Intro***: no ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: headings (eg. "Arrangements")
Notes: DB gives date as 1807 but did not inspect copy.
Source: inspection Corvey microfiche; NUC; DB **Rec # 14080**

Margiana; or, Widdrington Tower. A tale of the fifteenth century. In five volumes. [*Quotation.*]
[Henrietta Sykes.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
5 vol. [275; 254; 258; 292; 286]
Genre: novel ***Q(t.p.)***: attributed: Tracy ***ChptDiv***: yes ***ChptHd***: headings ("The Wheel of Fortune---How to insure repentance")
Price: £1 5s. <ad Substance and Shadow 1812>
Notes: letter ViU gives author as "S. Sykes."
Source: inspection Corvey microfiche; DB [inspected copy]: ad Stories of the Four Nations 1813
Rec # 6010

The Murderer; or, The fall of Lecas. A tale. In two volumes. By J[oseph] Bounden. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
2 vol. [?; 187]
Genre: novel ***Q(t.p.)***: attributed: Brown ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Motifs***: rescue from runaway horse; murder; suicide; didactic; gothic spectre in dream; madness
Plot: A very conservative moral parable the point of which is that one should be contented in the station to which one is born. Contrast is made between two neighbours: a good, humble, and contented man and Lecas, who has a more elevated mind (witnessed in appreciation of sublime in nature, etc.) and is ambitious. Lecas's ruin begins when he saves a nobleman's daughter and is rewarded with gold. The hoarding of this gold and his overweening ambition results in murder, suicide, and madness for himself and those around him.
Price: 9s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 570**

The Mysterious Baron. By Eliza Ratcliffe.
Genre: novel
Price: 3s. 6d. <ad Substance and Shadow 1812>
Source: DB **Rec # 4870**

Mystery Upon Mystery. A tale of earlier times. In four volumes. By the author of *The Baron de Falkenheim*. [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
4 vol.
Genre: novel *Frnt*: yes *Q(t.p.)*: yes
Price: £1 <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 10820**

The Old Irish Baronet; or, The manners of my country. A novel. By Henrietta Rouviere, author of *Lussington Abbey, Heirs of Villeroy, A Peep At Our Ancestors, &c. &c.* [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [236; 216; 260]
Genre: novel *Q(t.p.)*: unattributed prose *ChptDiv*: yes *ChptHd*: quotations; attributed: Shakespeare, Virgil (untrans.), Bowles, Swift, Thomson, Rousseau (untrans.), Mrs. Robinson, Dryden, "Minstrel," Henriade [Voltaire] (untrans. French), DeOfficiis [Cicero] (untrans.), Lucret (untrans. Latin), Marmontel (untrans.), Madam Roland (untrans.), Horace (untrans.)
Price: 15s. <ad Substance and Shadow 1812>
Notes: Henrietta Rouviere, later Mosse.
Source: inspection Corvey microfiche; DB **Rec # 4230**

Poems Upon Several Subjects. [Maria Iliff.]
1 vol. [147]
Genre: poetry
Source: NUC **Rec # 2900**

Secrets Made Public. A novel. In four volumes. By James Norris Brewer, author of *A Winter's Tale, Thoughts On The Present State Of The English Peasantry, &c.* [*Quotation*.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall Street. 1808.
4 vol. [244; 283; 279; 276]
Genre: novel *Frnt*: no *S.L.*: no *Ded*: no *Pref*: "Hints Toward A Just Taste in Novel Reading" (i-xxxi) *Intro*: no *Q(t.p.)*: attributed: Vide *ChptDiv*: yes *ChptHd*: headings (e.g., "A Slow March") *Pro*: female *Nar*: intrusive *Settings*: English countryside; London; Wales *Motifs*: death in childbirth; foundling; filial obedience; education; footnotes; villainess; deathbed scene; rescue of heroine (drowning); satirical representation of London society (esp. merchant class)
Plot: Wife dies in childbirth after husband is forced to leave her after she goes into premature labour while accompanying him to military posting in East Indies. Resultant infant, Ellen, is adopted by benevolent widower who in deathbed scene makes her promise to marry his ne'r-do-well son. When this son elopes with the villainess of the novel (whose lack of principles are linked to novel and Wollstonecraft reading), Ellen is left without fortune. Ellen marries end third vol. but is faced with other difficulties, including accusations of unfaithfulness by husband misguided by villainess. All ends well. Ellen discovers father; villainess punished by conversion to Methodism.
Price: £1 <ad Sustance and Shadow 1812>
Source: inspection Corvey microfiche; BLC; DB **Rec # 640**

Sir Owen Glendowr, and other tales. In three volumes. By Anthony Frederick Holstein.

[*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol in 1. [224; 224; 191]
Genre: collection of tales ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Gray, Rogers, Barbauld, Scott, Akenside, Ossian, Seward, Addison, Shakespeare
Price: 13s. <ad Substance and Shadow 1812>; 13s. 6d. <ad Houses of Osma and Almeria 1810>
Rev: *CR* (Oct. 1809); *MR* (Sept. 1809)
Notes: Tales: "Sir Owen Glendowr"; "The Stranger"; "Egbert"; "Jessy"; "Ellen"; "The Orphan Heiress"
Source: inspection Corvey microfiche; DB **Rec # 2510**

'There is a Secret, Find It Out!' A novel. In four volumes. By Mrs. Meeke, author of *Amazement, Old Wife and Young Husband, Wonder of the Village, &c. &c.* [*Quotation.*] [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
4 vol. [330; 372; 384; 379]
Genre: novel ***Frnt***: no ***Q(t.p.)***: attributed: Griffith ***ChptDiv***: yes ***ChptHd***: no
Price: £1 4s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 4010**

The Unknown; or, The northern gallery. A romance. In three volumes. By Francis Lathom, author of *The Mysterious Freebooter, The Impenetrable Secret, Mystery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [226; 376; 362]
Genre: novel; romance <Summers GQ 321> ***Frnt***: yes ***Pref***: (v-xi) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Walpole, Herbert, Collins, Jephson, Mrs. Robinson, Milton, Mason, Akenside, T. Warton, Collins, Spencer, Burns, Lillo, Home, Mallet, Thompson, N. Lee, Wandesford ***OthrEd***: 2nd ed. (4 vols. 1828
Price: 18s. sewed <ad The Murderer 1808>
Rev: *Cabinet* (Mar. 1808)
Notes: Summers gives 1st edition as 2 vols. (*Gothic Quest* 321).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3340**

The Welch Peasant Boy. A novel. In three volumes. By the author of *The Maid of Avon.* [*Quotation.*] [Frances Peck.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 12s. <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 4560**

The Young Mother; or, Albinia. A novel. In three volumes.
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1808.
3 vol. [209; 215; 226]
Genre: novel ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no
Price: 15s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 11560**

1809

The Age We Live In. A novel. In three volumes. By Louisa Sidney Stanhope, author of *Montbrasil Abbey, The Bandit's Bride, Striking Likenesses, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman,

& Co.) Leadenhall-Street. 1809.
3 vol. [222; 245; 238]
Genre: novel ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: no
Price: 15s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; ESTC; BLC; DB [inspected copy] **Rec # 5760**

The Beau Monde: or, Scenes in fashionable life. In three volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809.
3 vol. [236; 235; 236]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Collier ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female foundling ***Nar***: 3rd-p. ***Settings***: Wales, London ***Motifs***: illegitimacy; second marriage; libertine
Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Similar in style to *Evelina.*
Source: inspection Corvey microfiche; DB **Rec # 9400**

The Bristol Heiress; or, The errors of education. A tale. In five volumes. By Eleanor Sleath, author of *Who's the Murderer? The Orphan of the Rhine, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
5 vol. [295; 332; 339; 336; 339]
Genre: novel; euphoric courtship; wedlock; *Bildungsroman* ***Q(t.p.)***: attributed: Cowper ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: London, Bristol ***Motifs***: problems of class; women's education; rural / urban split; slavery; poor mentors; anti-Methodist sentiments; contrasting heroines; addiction to laudanum; gambling; secret engagement; unhappy marriage; gothic elements; medieval manuscript; explained supernatural; extensive poetry in text; social emulation
Plot: The heroine, given an education characterized by accomplishments, learns to "live by deception" when she is sent to London to live with her aunt, a society hostess. The heroine's world soon starts to fall apart, however: she discovers her aunt is part of a gambling ring luring gullible young men to their ruin, her father's bank fails, her aunt deserts her, her fiancé leaves her, and her father dies. Although the heroine secretly becomes engaged to one man, she marries an older man. After a "friend" turns her husband against her, the heroine goes to live in retirement. There, through various influences, she reforms. Eventually her husband returns to her. They take in her aunt, but she remains recalcitrant.
Price: £1 5s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 5630**

Celia in Search of a Husband. By a modern antique. [*Quotation.*] In two volumes. [Medora Gordon Byron.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1809.
2 vol.
Genre: novel ***Pref***: (v-vii) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; unattributed
Price: 12s. <ad Bath and London 1811>; 12s. bound <ad Di Montranzo 1810>; 12s. boards <ad Festival of St. Jago 1810>
Rev: *CR* (Oct. 1809); *Brit. Crit.* (Oct. 1809); *MR* (Oct. 1809)
Notes: A reply to Hannah More's *Coelebs in Search of a Wife* (1808).
Source: inspection UA copy; letter NcU; DB [inspected copy] **Rec # 890**

Celia in Search of a Husband. By a modern antique. [*Quotation.*] In two volumes. Second edition.
[Medora Gordon Byron.]

London: Printed at the Minerva-Press. for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1809.
2 vol. [322; 306]
Genre: novel
Source: inspection UA copy; NSTC; DB [inspected copy] **Rec # 900**

Celia in Search of a Husband: By a modern antique. [Medora Gordon Byron.] [Third edition.]
London, Printed at the Minerva-Press, for A. K. Newman and Co., 1809.
2 vol.
Genre: novel
Source: letter MnU; NUC **Rec # 910**

The Chamber of Death; or, The fate of Rosario. An historical romance of the sixteenth century. In two volumes. By Orlando, author of "A summer by the sea." [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809.
2 vol. [211; 183]
Genre: epistolary novel *Q(t.p.)*: unattributed *ChptDiv*: no *Pro*: male *Settings*: Italy; Bohemia
Motifs: gothic elements; generational; framed as telling of life story; secret marriage; attempted kidnapping; vow of celibacy; broken vow; supernatural event; wife's embalmed body as memento; attempted suicide; son causes death of father; husband accidentally kills wife with spear; penitence as pilgrim
Plot: Friar Rosario tells the story of his life. His newly-married father, out-numbered in an attack, vows three months of celibacy if he is given the strength to defeat his foes. He breaks the vow and as a result his wife dies in childbirth. Husband has her specially embalmed and keeps her in a glass box in his room (grisly, but the only gothic touch in this novel). Rosario blames himself when his father dies in battle and attempts suicide. Eventually marries but accidently kills wife while rescuing a princess. He decides to become a pilgrim.
Price: 9s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9540**

Devout Exercises of the Heart. [Elizabeth Singer Rowe.]
London: Printed for Lane, Newman & Co. at the Minerva-Press. 1809.
1 vol. [175]
Genre: religious literature *OthrEd*: first published 1737
Notes: Illustration.
Source: NUC **Rec # 12080**

Falconbridge Abbey. A Devonshire story. In five volumes. By Mrs. [Mary Ann] Hanway, author of *Ellinor*, and *Andrew Stuart*. [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman and Co. Leadenhall-Street. 1809.
5 vol. [299; 280; 286; 312; 376]
Genre: novel *Ded*: To James Buller, Esq. Member of Parliment for Exeter, signed Mary Ann Hanway, Blackheath, Dec 15, 1808 (i-iv) *Pref*: (v-xxiv) *Q(t.p.)*: attributed: Mrs. [Mary] Robinson's Sicillian Lovers. *ChptDiv*: yes *ChptHd*: no
Price: £1 7s. 6d. <ad The Age We Live In 1809>; £1 7s. 0d. <ad Abbess of Valtiera 1816>
Rev: *GM* (Mar. 1809)
Notes: Summers in *Gothic Quest* has *Falconbridge Abbey* by Hanway as 3 vols. in 1808.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2180**

The Fallen Minister, and other tales. In two volumes. From the German of [Christian Heinrich] Spiess, by William B. Hewetson, author of the drama of *The Blind Boy*.

London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809.
2 vol.
Genre: collection of tales
Price: 10s. <ad Ruins of Selinunti 1813>
Notes: Contents: "The Murder"; "The Revenue Collector"; "The Fallen Minister"; "Vanity, or The Merchant"; "Charles"; "Paulina, a tale of truth"; and "Jealousy, or The Curate."
Source: DB [inspected copy] **Rec # 5720**

Guiscard; or, The mysterious accusation. A romance. In two volumes. By Horace Vere. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1809.
2 vol. [250; 294]
Genre: novel ***Q(t.p.)***: attributed: Horace (untrans.) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Thomson, Milton, Rowe, Blair, Akenside, Collins
Price: 8s. <ad Metropolis 1811>; 10s. <ad Substance and Shadow 1812>
Rev: *MR* (Sept. 1809); *CR* (Jan. 1810)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6180**

An Historical Description of Westminister Abbey, its monuments and curiosities, containing I. An account of its foundation and consecration. II. The various changes it has undergone. III. A general view of all the monuments erected therein . . . IV. Copies of the best English epitaphs, and translations of the Latin. V. Characters . . . of the kings, &c. interred in the abbey. VI. Observations on the beauty and propriety of the . . . monuments. VII. A particular description of Henry the VIIth's chapel . . . VIII. A general view of the cloisters . . . IX. Translations of the . . . epitaphs on the tombs of Sir Samuel Moreland's two wives . . . Designed chiefly as a guide to strangers. The new monuments are continued down to the present year.
London, Printed at the Minerva-press, for A. K. Newman and Co., 1809.
1 vol. [170]
Genre: guide book ***Frnt***: yes ***OthrEd***: J. Newbery, London (1753, 1764, 1767); Carnan (1770, 1783)
Source: letter NcU **Rec # 8990**

Hours of Affluence, and Days of Indigence. A novel. In four volumes. By Miss [Medora Gordon] Byron, author of *The English-woman, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [225; 244; 258; 268]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: no ***ChptHd***: no ***Settings***: English country ***Motifs***: education; working women; non-physical wife abuse
Plot: Two completely different stories. In *Hours of Affluence* the pious daughter of country curate marries Lord Querulous, a man she doesn't love; she is grateful to him and her family needs assistance. She is unfailingly submissive and mild even though Lord Querulous lives up to his name. The mysterious cause of her husband's constant misery is discovered to be a false marriage he had arranged with his father's ward. He commits suicide after receiving a letter from this "wife" who had disappeared some time previously. Lady Querulous dies after she avows her love for someone else, a "stranger" she had seen before meeting the man she married. In *Days of Indigence* married hero is a merchant whose vain and flighty wife elopes with another man who then deserts her. The wife dies and hero remarries.
Price: £1 <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 920**

The Irish Chieftain, and his family. A romance. In four volumes. By Theodore Melville, Esq. author of *The White Knight, The Benevolent Monk, &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [208; 226; 236; 240]
***Genre*: novel *Q(t.p.)*: no *ChptDiv*: yes *ChptHd*: yes**
***Price*: £1 <ad Substance and Shadow 1812>**
Notes: This is a remainder issue, with a new half-title and title-page. <DB>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4080**

The Ladies Museum; or, Complete pocket memorandum book for the year 1810.
London: Printed at the Minerva Perss [*sic*], for A. K. Newman & Co. Leadenhall Street. Successors to Lane, Newman, & Co. [1809.]
Genre: memorandum ***Frnt***: yes
Notes: Engraved title-page with vignette.
Source: DB **Rec # 10380**

The Land Valuer's Assistant. Being tables, on an improved plan, for calculating the value of estates. By R[ichard] Hudson.
1 vol.
Genre: non-fiction ***OthrEd***: 1781 edition published by Richardson
Source: DB **Rec # 2810**

Langhton Priory. A novel. In four volumes. By Gabrielli, author of *Mysterious Wife, Mysterious Husband, &c. &c.* [Mary Meeke.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [299; 316; 330; 340]
Genre: novel ***ChptDiv***: yes ***ChptHd***: no
Price: £1 <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; BLC; DB **Rec # 4020**

Levity and Sorrow; a German story, in two volumes: with a preface by A[ugustus] von Kotzebue. Translated by Michael Angelo Bianchi.
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809. (Colophon: Hatnell, Printer, Albion-Press, Bermondsey-Street.)
2 vol.
Genre: novel; translation ***Pref***: yes ***Q(t.p.)***: no ***OthrEd***: originally published by Dutton
Price: 10s. <ad Ruins of Selinunti 1813>
Notes: This is a remainder issue with a new title-page.
Source: DB [inspected copy] **Rec # 380**

Lionel; or, The impenetrable command. An historical romance. In two volumes. By C[aroline] Maxwell., author of *Alfred of Normandy, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
2 vol.
Genre: novel ***Q(t.p.)***: attributed: Devenast
Price: 8s. 0d. <ad Abbess of Valtiera 1816>
Notes: DB gives date 1808 but did not inspect copy.
Source: inspection Corvey microfiche; DB **Rec # 14120**

London; or, Truth without treason. A novel. In four volumes. By Francis Lathom, author of *The*

Mysterious Freebooter, The Unknown, Mystery, Erestina, &c. &c. [Quotation.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
4 vol. [296; 312; 295; 322]
Genre: novel ***Pref***: (i-viii) ***Q(t.p.)***: unattributed ***ChptDiv***: headings (e.g., "First Love") ***ChptHd***: yes
Price: £1 2s. <ad Substance and Shadow 1812>
Rev: *CR* (June 1809)
Notes: Stonehill, Cat. No. 128, item 202.
Source: inspection Corvey microfiche; DB **Rec # 3350**

Lucky Escapes; or Systematic villany. A novel. In three volumes. By the author of *The British Admiral, &c.* [*Quotation.*] [Lieutenant Arnold.]
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
3 vol. [244; 272; 257]
Genre: novel; courtship ***Ded***: To Mrs. Billington ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: unattributed prose quotations ***Pro***: female
Plot: A dreadfully bad novel. The heroine tried by a dastardly villain who tries everything to seduce her, including trying to drug an entire household with opium. He dies when he steps on "the very phial" he had attempted to use. A strange ghost-like "figure" turns out to be a very tall young man attempting to protect the heroine.
Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 60**

Man As He Is Not; or, Hermsprong. A novel. In three volumes. By the author of *Man As He Is.* Third edition. [Robert Bage.]
3 vol.
Genre: novel ***OthrEd***: first published Minerva 1792
Price: 12s. <ad Ruins of Selinunti 1813>
Source: NUC; DB **Rec # 10590**

Monte Video; or, The officer's wife and her sister. A novel. In four volumes. By Mrs. Bridget Bluemantle, author of *The Husband and Wife, Three Old Maids, &c. &c.* [*Quotation.*] [Elizabeth Thomas.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809.
4 vol. [208; 205; 228; 231]
Genre: novel; euphoric courtship; wedlock ***Intro***: concluding note to reader (1: 231) ***Q(t.p.)***: attribute: Frowde ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Cowper, Shakespeare, Spectator (prose), Dryden, "Step. Juv.," Garrick, "Lay of the Last Minstrel" [Scott], "Pleasures of Hope," Akenside, Otway, Mason, Bowles, Martha Homely (prose), Martha Homely's Poems, "Spirit of Discovery," "Battle of Flodden," Campbell, Burke (prose), Scott ***Pro***: female (sisters) ***Settings***: Wales, London ***Motifs***: absent adulterous mother; extensive poetry in text; dissipated heroine; wet-nursing issues; inheritance conditional on heroine keeping name; miscarriage
Plot: Sister heroines. One marries lord, moves to London, discovers gaming. The other sister inherits the family castle on condition husband takes her name. This heroine becomes engaged to one man but loves another. She becomes very ill and her fiancé gives her up to the other man. When dissipated sister returns home and has baby, father-in-law and husband remove child because she wishes to nurse it herself. By the end of the novel she has regained marriage and child by tricking husband (he falls in love again while she is in disguise). Discover their "dead" mother is alive; she had eloped with another man. Mother dies repentant, and buried unacknowledged to prevent scandal.

Price: 18s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; NUC; DB [inspected copy] **Rec # 420**

My Bird, and My Dog. A tale for youth, by the author of *The Citizen's Daughter*, . . .
London: Printed at the Minerva-Press, for Lane, Newman, & Co. Leadenhall-Street. 1809.
1 vol. [124]
Genre: youth; fiction *Frnt*: yes
Notes: With a two-page list of works for the amusement and instruction of youth.
Source: NSTC **Rec # 17410**

Osrick; or, Modern horrors. A romance. Interspersed with a few anecdotes, &c. that have their foundation in truth, and which are occasionally pointed out to the reader. In three volumes. By Richard Sickelmore, author of *Mary-Jane; Raymond; Agnes and Leonora; Edgar; Rashleigh Abbey; &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1809.
3 vol. [219; 210; 246]
Genre: novel *Ded*: To the Countess Craven, signed R. Sickelmore *Q(t.p.)*: no *ChptDiv*: narrative divided into section marked by changes in font *ChptHd*: headings (e.g., "Parental Fears")
Price: 15s. <ad Ruins of Selinunti 1813>
Notes: Richard Sickelmore is refered to as "the Brighton eccentric."
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5540**

The Romance of the Hebrides; or, Wonders never cease! In three volumes. By Francis Lathom, author of *London; The Unknown; Mysterious Freebooter; Mystery, &c.* [Francis Lathom.]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1809. [10]
3 vol. [282; 288; 256]
Genre: novel *Pref*: (v-viii) *Q(t.p.)*: attributed: Shakespeare *ChptDiv*: yes *ChptHd*: quotations: attributed *Settings*: 13th century Scotland
Price: 15s. <ad Ruins of Selinunti 1813>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 3360**

Sinclair; or, The mysterious orphan. A novel. In four volumes. By Mrs. [Mary] Pilkington, author of *Crimes and Characters, Parental Duplicity, &c.*
London: Printed at the Minerva-Press, For A. K. Newman & Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1809.
4 vol. [274; 233; 254; 261]
Genre: novel *Q(t.p.)*: no *ChptDiv*: yes *ChptHd*: quotations; attributed: Dryden, Rowe, Brooke, Trap, Johnson's Medea, Thomson, Otway
Price: £1 <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB **Rec # 4720**

1810

The Alderman and the Peer; or, The ancient castle and modern villa. [Medora Gordon Byron.]
London, printed at the Minerva-Press for A. K. Newman, 1810.
3 vol.
Genre: novel
Source: ESTC; NUC **Rec # 7070**

Arthur Fitz-Albini. A novel. In two volumes. By S[amuel] E[gerton] B[rydges] author of *Mary de*

***Clifford, Le Forester, &c.* Third edition.**
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
2 vol.
Genre: novel ***Ded***: To ******, A. M. of His Majesty's ship *******, off the Nile ***Pref***: yes, that of the second edition ***OthrEd***: First published 1798
Price: 9s. <ad Ruins of Selinunti 1813>
Notes: Sir Egerton Brydges, 1762-1837.
Source: letter DeU; DB [inspected copy] **Rec # 780**

The Assassin of St. Glenroy; or, The axis of life. A novel. In four volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendowr, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
4 vol. [218; 227; 241; 300]
Genre: novel; wedlock: dysphoric courtship ***Pref***: (v-xv) ***Q(t.p.)***: attributed: Cumberland ***ChptDiv***: yes ***ChptHd***: both headings (e.g., "Antecedent Events") and attributed quotations: Shakespeare, Bowles, Campbell, Mason, Mrs. [Amelia] Opie, Hayley's "Triumph of Music," Young, Gray, Goldsmith, Thurston, Otway, Horace (trans.), Burns, Rousseau, Comoens, Walpole, Charlotte Smith, Thomson, Howard, Ryder, Rowe, Congreve, Rochester, Phillips, Beattie, Homer (trans.), Petrarch (untrans.), Dryden, Logan ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Scotland; London ***Motifs***: sentimental scenes; sensational elements; illegitimacy (illegitimate hero); heroine as coquette; female memoir written as warning; mysterious stranger; artist; conservative view of class; murder; deathbed confession; death of hero; inset tale; heroine marries without love; seduction and ruin of heroine; blackmail; punished heroine;libertine; reading heroine
Plot: Opens with the heroine finding the man she loves--a mysterious stranger living in a secluded cottage--covered in blood, standing over a warm corpse. Even though he refuses to say he is innocent, the heroine, after a good deal of fainting, expresses her love and swears her silence. The hero disappears and although she sees him again under a different name, he remains mysterious (benevolent but appears to have a mistress, etc.). Finally, convinced he does not love her, the heroine marries elsewhere and eventually descends into dissipation and general giddiness. She decides to reform just before husband is killed. On his deathbed, he consigns his mistress--the hero's sister-- to her care. This woman is irredeemable, however, and the heroine is left to raise their child.
Price: £1 <ad Ruins of Selinunti 1813>
Rev: *CR* (Jan. 1810); *MR* (Jan. 1810)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2520**

The Bard; or, The towers of Morven. A legendary tale. By Evan Jones, Royal Navy.
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810. (Colophon: Printed by W. Darton, and J. and J. Harvey, Gracechurch-Street.)
1 vol. [160]
Genre: novel; gothic ***Intro***: (v-vi) ***Q(t.p.)***: attributed: Collins's *Ode to Fear* ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Mrs. [Amelia] Opie, Gray, Blair, Horace (untrans.), Akenside, Shakespeare, Thomson, Scott ***Settings***: Wales ***Motifs***: capture, imprisonment; horror scenes; ballads; legends; attempted rape; nested tale of raped and murdered woman; discovery of manuscript; unexplained supernatural : extensive poetry in text
Price: 3s. 6d. <ad Ruins of Selinunti 1813>; Blakey gives both 3s. and 3s.6d.
Source: inspection Corvey microfiche; DB Sup [Adv 1811] **Rec # 14020**

Cambrian Pictures; or, Every one has errors. In three volumes. By Ann of Swansea. [*Two*

Quotations.] [Ann Julia Hatton.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. [1810.]
(Colophon: B. Clarke, Printer, Well-Street, London.)
3 vol.
Genre: novel ***Q(t.p.)***: 2
Price: 16s. 6d. <ad Patience and Perseverance 1813>; 16s. 9d. <ad Paired--Not Matched 1815>
Notes: Ann of Swansea is Ann Julia Hatton, also Kemble, also Curtis.
Source: BLC; DB [inspected copy] **Rec # 8010**

The Castle of Vivaldi; or, The mysterious injunction. A novel. By Caroline Harwood.
4 vol.
Genre: novel ***OthrEd***: Reprinted in 1840 by Davis as *The Castle of Vivaldi; or, The Mysterious Casket* <Frank>
Source: DB **Rec # 2270**

The Children of the Abbey. By Regina Maria Roche. Sixth edition.
London, Printed at the Minerva-Press for A. K. Newman, 1810.
4 vol.
Genre: novel; euphoric courtship ***OthrEd***: first edition Minerva 1796
Price: £1 <ad Ruins of Selinunti 1813>
Source: DB **Rec # 5020**

The Constitution of England, or, Magna-charta, Bill of Rights, Habeas Corpus, and all the other laws of England: familiarly explained for the instruction of youth: illustrated with an analytical chart of the government of Great Britain, elegantly coloured / by J. Aspin.
London: Printed for A. K. Newman & Co. . . ., 1810. ([London]: Printed by D. Jacques)
1 vol. [118]
Genre: non-fiction; youth
Notes: Author is likely Jehoshaphet Aspin, who produced a number of similar works. Hand-coloured plate signed: J. Aspin inv. & del. Neele sculp. Strand; with imprint: Published by Didier & Tebbett 75 St. James's Street, Pall Mall, June 18, 1806.
Source: ESTC **Rec # 17540**

The Daughter of St. Omar. A novel. In two volumes. By Catharine [*sic*] G[eorge] Ward. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
2 vol. [263; 214]
Genre: novel ***Q(t.p.)***: attributed: Home ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. <ad Ruins of Selinunti 1813>
Notes: Catherine Ward, afterwards Mason.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6220**

Di Montranzo; or, The novice of Corpus Domini. A romance. In four volumes. By Louisa Sidney Stanhope, author of *Montbrasil Abbey; The Bandit's Bride; Striking Likenesses; The Age We Live In, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
4 vol. [254: 228; 228: 270]
Genre: novel ***Q(t.p.)***: attributed: Lee ***ChptDiv***: yes ***ChptHd***: quotations: attributed: Herbert. M.S. Ogilvie. *Shakespeare, *Dryden, Hill. Otway. Langhorne. Mason. *Rowe. Mrs. [Mary] Robinson, Goldsmith, Alzira, Congreve, Sayer, Ossian. Theobald, Home ***Nar***: 3rd-person

Settings: Italy ***Motifs***: foundling; murder; secret marriage; evil monk; terrible secret; banditti; pilgrim; Inquisition; cross-dressing; torture; usurpation of inheritance; attempted fratricide <Tracy>; inset narratives
Price: £1 1s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 5770**

The Discarded Daughter. By Eugenia De Acton. [Alethea Brereton Lewis.]
4 vol.
Genre: novel
Source: DB **Rec # 1520**

The Festival of St. Jago. A Spanish romance. In two volumes. By the author of *The Tankerville Family, Private History Of The Court of England, &c.* [*Quotation.*] [Sarah Green.]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
2 vol. [205; 203]
Genre: novel ***Pref***: "Avant Propos" (v-viii) ***Q(t.p.)***: attributed: General Moreau ***ChptDiv***: yes ***ChptHd***: quotations; attribued: Cobb, Milton, Shakespeare, Prior, Southern, Wieland, Fils Naturel, Dryden, Pope, Dodsley, Young, Thomson, Herder ***Settings***: 16th century Spain
Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB **Rec # 2040**

The Grey Friar, and the Black Spirit of the Wye: a romance. In two volumes. By John English, Esq. of Blackwood Hall. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1810.
2 vol. [276; 299]
Genre: novel ***Q(t.p.)***: attributed: Lipscomb. ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1700**

The Heir of Drumcondra; or, Family pride. In three volumes. By Mary Julia Young, author of *The Summer At Weymouth, The Summer At Brighton, Donalda, Rosemount Castle, East Indian, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
3 vol. [224; 217; 255]
Genre: novel ***Ded***: To Abraham Goldsmid, Esq. ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: headings
Price: 15s. <ad Ruins of Selinunti 1813
Source: inspection Corvey microfiche; DB **Rec # 6430**

The Houses of Osma and Almeria; or, Convent of St Ildefonso. A tale. In three volumes. By Regina Maria Roche, author of *The Children of the Abbey, Discarded Son, &c.*
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
3 vol. [208; 257; 270]
Genre: novel ***Q(t.p.)***: "Ossian" ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: 18s. <ad Ruins of Selinunti 1813>
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 5100**

The Irishmen; a military-political novel, wherein the idiom of each character is carefully preserved, and the utmost precaution constantly taken to render the ebullitionary phrases, peculiar to the sons of Erin, inoffensive as well as entertaining. In two volumes. By a native officer.
[Lieut. Arnold.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1810.
2 vol.
Genre: novel ***Ded***: To Mrs. Edwin
Price: 9s. <ad Abbess of Valtiera 1816>
Notes: Attributed by a Minerva Library Catalogue of 1814 to Lieut. Arnold.
Source: DB [inspected copy] **Rec # 70**

Love, Mystery, and Misery! A novel. In two volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendowr, The Assassin of St. Glenroy, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
2 vol. [247; 250]
Genre: novel ***Pref***: "Prefatory Apology" dated January 1810 (i-v) ***Q(t.p.)***: attributed: Opie
ChptDiv: yes ***ChptHd***: both headings (e.g., "A Funeral") and attributed quotations: *Shakespeare, Blair, Akenside, Campbell, Southey, Camoens, Mason, Petrarch (untrans.), Pope, Sauvin, Walpole, Jephson, Hayley, Ossian, Miss [Hannah] More, Le Moyne (untrans.), Davenant, Collins, Congreve, Masters
Price: 8s. <ad Pyrenean Banditti 1811>; 10s. <ad Ruins of Selinunti 1813>;
Rev: *MR* (Aug. 1810)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2530**

The Miseries of an Heiress. A novel. In four volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendower; The Assassin of St. Glenroy; Love, Mystery, and Misery, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1810.
4 vol. [288; 307; 271; 302]
Genre: novel ***Pref***: (i-xviii) ***Q(t.p.)***: attributed: Campbell ***ChptDiv***: yes ***ChptHd***: both headings (e.g., "The Maternal Memoir") and/or attributed quotations: Dr. Ogilvie, Hayley, Littleton [i.e., Lyttelton], Campbell, Burns, Chesterfield, Bloomfield, Beattie, Sayers, Blair, Joanna Baillie, Tasso (trans.), Shakespeare, Rogers, Phoebe de Racine (untrans.), Collins, Watts, Southern, Pope, Dryden, Horace (trans.), Bernard (untrans.), Camoens (Eng.), Charlotte Smith, Johnson's *Irene*, Helen Maria Williams, Rowe, Young, Franklin, Hayward, Hartson
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB **Rec # 2540**

The Modern Villa and Ancient Castle; or, The peer and the alderman. By Miss [Medora Gordon] Byron.
3 vol.
Genre: novel
Price: 15s. <ad Ruins of Selinunti 1813>
Source: DB **Rec # 930**

The Nocturnal Minstrel; or, The spirit of the wood. A romance. In two volumes. By Mrs. [Eleanor] Sleath, author of *The Orphan of the Rhine, Who's the Murderer? Bristol Heiress, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1810.

2 vol. [208; 191]
Genre: novel ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Ariosto (untrans.), Zara, Petrarch (untrans.), Lee, Horace (untrans.), Scott ***OthrEd***: Reprinted (Leonard Wolf, Gothic Novels "
Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5640**

Pomona's Frolic, or, The grand jubilee of the animated fruit.
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall-Street, 1810.
2 vol.
Genre: children (?)
Notes: Coloured. illustrations (etchings).
Source: letter NNPM **Rec # 14200**

Reflections on Death. New edition with notes. [William Dodd LL.D.]
Norwich: Lane & Co. [ca. 1810]
1 vol. [202]
Genre: non-fiction ***OthrEd***: first published 1777
Notes: First published in 1777 when he was executed for forgery. This may be his last sermon; "The Convict's Address to his Unhappy Brethren" was actually written for him by Samuel Johnson.
Source: BLC **Rec # 8150**

The Reformist!!! A serio-comic political novel. In two volumes. [*Quotation.*] [Sarah Green.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1810.
2 vol.
Genre: novel ***Pref***: signed S. G**** ***Q(t.p.)***: yes ***OthrEd***: second edition by Minerva as *Percival Ellingford; or The reformist* (1816)
Plot: see notes *Percival Ellingford; or, The Reformist* (1816)
Price: 10s. <ad It Was Me 1813>
Rev: *CR* (Nov. 1810); *MR* (Feb. 1811)
Source: DB [inspected copy] **Rec # 2050**

A Soldier's Offspring; or, The sisters. A tale. In two volumes. By Emma De Lisle. [*Quotation.*] [Emma Parker.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1810.
2 vol. [348; 278]
Genre: novel; sentimental; euphoric courtship ***Ded***: To the author's mother ***Q(t.p.)***: attributed: Lyttleton ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Ariosto (original & trans.), Orlando Furioso, Rogers, Lyttleton, Horace (untrans.), Francis, Pensee de Cicero (untrans.), Roger's Pleasures of Memory, Gisborne, **self, Shakespeare, Lucan's *Pharsalia* (Rowe's trans.), Pope, Akenside, Beattie, Thomas More, Thomas, Wrangham ***Pro***: female ***Nar***: 3rd-p. ***Settings***: England; France; Isle of Wight ***Motifs***: heroine writes poetry; exemplary heroine; supposed death of hero; reunion scene; paired (sister) heroines; bereavement scenes; imprisonment; coquette; extensive poetry in text (some by author), including an "Enigma"; sentimental scenes; motherless heroine
Plot: Simple plot concerning the love lives of two sisters. The exemplary heroine and her equally exemplary fiancé very sensibly decide to wait some months before marrying. Just before the wedding the fiancé's regiment is dispatched to Egypt, and he is reported drowned in transit. The heroine's bereavement is well done; she is portrayed as stunned, bewildered, and quiet. Her

fiance is not dead, however, and after several adventures returns to her. The less perfect sister almost loses the man she loves by her wish to exercise power during courtship. She finally learns her lesson when she believes that he has married someone else.
Price: 10s. <ad Ruins of Selinunti 1813>
Notes: Emma De Lisle is a pseudonym for Emma Parker.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1540**

The Unpublished Correspondence of Madame du Deffand. [Marie de Vichy-Chamrond, Marquise du Deffand.]
2 vol.
Genre: collection of letters
Notes: Translated from the French by Mary Meeke.
Source: NUC **Rec # 12610**

1811

All Sorts of Lovers; or, Indiscretion, truth, and perfidy. A novel. In three volumes. By Henry Summersett, author of *The Fate of Sedley, Leopold Warndorff, &c.*
London: Printed at the Minerva-Press, For A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
3 vol. [234; 236; 278]
Genre: novel of fashion ***Q(t.p.)***: attributed: Dryden ***OthrEd***: DB lists an 1805 edition, but did not see a copy ***Settings***: London; rural England ***Motifs***: illegitimacy; fashion; divorce; adulteress; punishment of transgressive women; female prankster; seduction and ruin of woman; affair between noblewoman and valet; elopement; duel; actress; female penitent; anti-Catholic sentiments
Plot: Two unprincipled, dissipated brothers. One seduces and deserts an innocent; he ends up supported by a French widow. The other marries heiress who is also a prankster. She later elopes with her husband's friend who eventually deserts her. Disguised as a pedlar she sees her children one last time. Supports self by acting; later faded and decayed before she dies penitent. Her son repeats uncle's sins (seduces and deserts innocent) but reforms and marries her.
Source: inspection Corvey microfiche **Rec # 17200**

Bath and London; or, Scenes in each. A novel. In four volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
4 vol. [227; 219; 246; 296]
Genre: novel ***Q(t.p.)***: attributed: Havard ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A Woman of the World")
Price: £1 1s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; C.R. Johnson Rare Book Collections Catalogue 36, item 69; DB [inspected copy] **Rec # 9390**

The Black Banner; or, The siege of Clagenfurth. A romantic tale. In four volumes. By the author of *The Baron de Falkenheim, Mystery upon Mystery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
4 vol. [272; 290; 288; 322]
Genre: novel; chivalric ***Q(t.p.)***: attributed: vol. 1, Shakespeare; vols. 2 & 3, Tasso (trans.); vol. 4 Sotheby ***ChptDiv***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Germany ***Motifs***: female seer; hermit; marriage of Persian woman and German nobleman; mixed marriage; inset tales; prophecy; sibyl/hag; villain forgiven; capture by Turks; numerous inset tales

Plot: A sibyl, complete with cat and raven, prophesies that once Albert dishonours the dead, his life will be miserable until he returns the lost child. The prophecy is fulfilled by his refusal to allow a proper burial for an enemy. By the end of the novel, the prophecy has run its course and Albert's misery is over.
Price: £1 1s. <ad Stories of Four Nations 1813>
Notes: Language is turgid and "romantic"
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9440**

The Caledonian Bandit; or, The heir of Duncaethal. A romance of the thirteenth century. In two volumes. By Mrs. [Catharine] Smith, of the Theatre-Royal, Haymarket. [*Quotation*.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
2 vol. [242; 233]
Genre: novel; euphoric courtship; chivalric ***Pref***: "Address" (i-ii) ***Q(t.p.)***: attributed by title: "Ossian" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Otway, Home, "Ossian," Rowe, Richard Plantagenet ***Pro***: male ***Settings***: Scotland ***Motifs***: gothic elements; problems of identity; imprisonment; rescue of heroine (drowning); ghosts (explained); female villain; conterfeit death; cross-dressing; secret drawers and passages; caverns; bandits; suicide; murder-suicide; generational; inset stories; hero discovered to be noble; extensive poetry in text
Plot: Hero starts off as a peasant, is soon knighted by a grateful father for rescue of heroine, and is later discovered to be the rightful heir. Hero wards off advances of chieftain's wife and must fight chieftain for rights to heroine. The chieftain arranges the murder of his wife (the dead never rest, however; she survives to return disguised as a bandit and a ghost). Book ends with murder-suicide of chieftain and wife; happy ending for hero and heroine.
Price: 10s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5660**

The Courtship, Marriage, and Pic-nic Dinner of Cock Robin and Jenny Wren; with *The Death and Burial of Poor Cock Robin*: embellished with sixteen neatly-coloured engravings.
31 pp.
Genre: children's literature
Notes: Wood engravings. NNPM dates between 1811 and 1841.
Source: letter NNPM **Rec # 17250**

The Cousins; or, A woman's promise and a lover's vow. A novel. In three volumes. [Mrs. Ross.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
3 vol. [214; 204; 223]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: no
Price: 15s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB **Rec # 5170**

The Cradle Hymn; with *The Evening and Morning Hymns*; and *Sunday Morning Hymn* by I[saac] Watts, D. D.: beautifully embellished with fourteen elegantly coloured engravings.
London: Dean and Munday, Threadneedle Street; and A. K. Newman & Co. Leadenhall-Street, [between 1811 and 1841].
31 pp.
Notes: ill.: wood engravings
Source: letter NNPM **Rec # 14390**

Elnathan; or, The ages of man. An historical romance. By a philosopher. [Baron Antoine Barthez de Marmorieres.]

3 vol.
Genre: novel
Price: 15s. <ad Stories of Four Nations 1813>
Notes: Likely a translation of *Elnathan; ou les ages de l'homme. Traduit du Chaldeen* by Baron Antoine Barthez de Marmorières.
Source: DB **Rec # 200**

Eva of Cambria; or, The fugitive daughter. A novel. In three volumes. By Emma De Lisle, author of *The Soldier's Offspring, &c. &c.* [Amelia Beauclerc.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
3 vol. [264; 269; 279]
Genre: novel ***Q(t.p.)***: attributed: Beattie ***ChptDiv***: no ***Nar***: 3rd-p.
Price: 15s. <ad It Was Me 1813>
Notes: This is not by Emma De Lisle (pseudonym for Emma Parker), but by Amelia Beauclerc, whose manuscript was sent to the press by mistake for Parker's. Parker's manuscript was later published as *Fitz-Edward, or The Cambrians* (1811).
Source: inspection Corvey microfiche; NUC; DB **Rec # 10640**

The Farmer of Inglewood Forest. By Mrs. [Elizabeth] Helme. Second edition.
4 vol.
Genre: novel ***OthrEd***: first published Minerva 1796
Notes: See first edition entry.
Source: DB **Rec # 2380**

Fitz-Edward; or, The Cambrians. A novel. Interspersed with pieces of poetry. In three volumes. By Emma De Lisle, author of *A Soldier's Offspring, Elfrida, or The heiress of Bellegrove, &c. &c.* [*Quotation.*] [Emma Parker.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
3 vol. [235; 204; 210]
Genre: novel; euphoric courtship ***Pref***: (i-iii) ***Q(t.p.)***: attributed: Hayley ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Hoole's Tasso, Barbauld, Rochefoucault, Mary Robinson, *Emma de Lisle, Marmion, Bowles, Pope, Shakespeare, Mrs. [Mary] Robinson, **[Mary] Tighe, Scott, Milton, Ariosto, M. G. Lewis ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Wales, London ***Motifs***: extensive poetry in text; comic rescue (runaway donkey); education; vulgar parent; reputation of heroine; reported dead but actually alive; husband returns in disguise
Plot: A disjointed, choppy narrative with poorly done comic touches. Heroine's mother (doting and rather vulgar) has scrimped to give her the best education possible. After misunderstandings marries and mother dies so the couple does not have to deal with her. Secondary heroine is looking for perfect husband, but finds her prospective husband lacking sensibility to poetry. Problem here is her reputation; she must convince him she is not a coquette, despite the nasty letters sent out by a jealous rival.
Price: 15s. <ad Stories of Four Nations 1813>
Notes: Parker explains in preface that this novel would have appeared much earlier under the title *Eva of Cambria* but for an error which resulted in that title being given to a work by another author (Amelia Beauclerc).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1550**

The History of Tabby a favourite Cat: as related by herself to her kitten[.] E. Smyth.
London: Published for Didier and Tebbett . . ., 1809 [i.e., 1811] (London: C. Spilsbury, printer).
Imprint on front printed wrapper: London: Printed at the Minerva Press for A. K. Newman and

Co. . . ., 1811.
66 pp.
Genre: children's literature
Notes: 3 leaves of plates (hand-coloured).
Source: ESTC **Rec # 17550**

The Inhabitants of Earth; or, The follies of woman. A novel. In three volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendowr; Love, Mystery, & Misery; The Assassin of St. Glenroy; The Miseries of an Heiress, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
3 vol. [233; 235; 303]
Genre: novel *Pref*: (i-iv) *Q(t.p.)*: attributed: Akenside *ChptDiv*: yes *ChptHd*: both headings and quotations; attributed: Shakespeare, Rowe, Scott, Rogers, Barbauld, Cowper, Gay, Camoens, Otway, Collier, Rogers, Goldsmith, Thomson, Campbell, Hayley, Beattie, "Lady of the Lake" [Scott], Montgomery, Scott, Akenside, Thurston, Rochefoucault, Pope, Dr. Ogilvie, Hodgson, Bland, Young, Wordsworth, Polwhele, Charlotte Smith, Southerne, Philips, Oroonoko (poetry), Addison, Wallace
Price: 16s. 6d. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2550**

The Ladies New & Elegant Pocket Book for the year 1812.
London | Printed at the Minerva Press for A. K. Newman & Co. Leadenhall Street. and sold by Axtell & Purser, Cornhill. [1811.]
Genre: memorandum
Notes: Engraved title-page with vignette.
Source: DB **Rec # 10440**

Madame Grimalkin's Party. Third edition.
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall-Street. 1811.
1 vol. [16]
Genre: children's literature
Notes: 6 leaves of plates: ill. (engravings).
Source: letter NNPM **Rec # 14100**

Married Life; or, Faults on all sides. A novel. In five volumes. By Miss Howard. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
5 vol. [286; 243; 230; 242; 235]
Genre: novel *Q(t.p.)*: unattributed *ChptDiv*: yes *ChptHd*: (vol. 1-3, quotations on headings): (vol. 4, none); (vol. 5, 1 or 2 quotations): attributed: Melmoth, Pope, Milton, Young, Akenside, Thomson, Shakespeare, "The Revenge," M. G. Lewis, Otway, Dr. Lisle's Porsenna, Phillys's Progress of Love [i.e., Swift's "Phillis, or, The Progress of Love], Dryden's Virgil, Klopstock (prose)
Price: £1 5s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB **Rec # 2740**

Memoirs of the Life of Agrippina, the wife of Germanicus. By Elizabeth Hamilton, author of *Letters on the Elementary Principles of Education, Letters of a Hindoo Rajah, &c. &c.* [*Quotation.*] In two volumes. Second edition.
Printed [by Walker and Greig, Edinburgh] for John Walker; Wilkie and Robinson; John Richardson; J. M. Richardson; A. K. Newman, and Co.; Jos. Johnson and Co; and Geo. Robinson.

1811.
2 vol.
Genre: memoir ***Q(t.p.)***: yes ***OthrEd***: First edition 1804
Source: DB [by inspection] **Rec # 2150**

The Metropolis; or, A cure for gaming. Interspered with anecdotes of living characters in high life. In three volumes. By Cervantes Hogg, Esq. author of *The Rising Sun, The Setting Sun, &c. &c.* [*Quotation.*] [Eaton Stannard Barrett.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
3 vol. [218; 248; 259]
Genre: novel ***Q(t.p.)***: attributed by title: Shakespeare ***ChptDiv***: yes ***ChptHd***: summarizing headings ***Motifs***: extensive poetry in text
Price: 15s. <ad Stories of Four Nations 1813>
Source: inspected Corvey microfiche; letter MnU; DB **Rec # 190**

Mortimer Hall; or, The labourer's hire. A novel. In four volumes. By Mrs. Bridget Bluemantle, author of *Husband and Wife, Three Old Maids of the House of Penruddock, Monte Video, &c. &c.* [*Quotation.*] [Elizabeth Thomas.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
4 vol. [245; 216; 227; 236]
Genre: novel ***Q(t.p.)***: attributed: Cibber ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Otway, Dryden, Cowper, Camoens, Shakespeare, Shenstone, Milton, Pope, Scott, Montgomery, Campbell, Constantine Paleologus, Swift, Marmion [Scott], Prior
Price: £1 1s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB **Rec # 430**

The Mountain Chief; or, The deliverer of Switzerland. A romance.
4 vol.
Genre: novel
Price: £1 <ad Stories of Four Nations 1813>
Source: DB **Rec # 10770**

The Mysterious Hand; or, Subterranean horrours [*sic*]! A romance. In three volumes. By Augustus Jacob Crandolph. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
3 vol. [218; 217; 254]
Genre: novel ***Ded***: To Her Royal Highness, The Princess Mary, signed "The Author" (Nov. 1810) ***Q(t.p.)***: unattributed untrans. Latin ***ChptDiv***: yes ***ChptHd***: quotations: unattributed, untrans. in English, French, and Spanish
Price: 15s. <ad Stories of Four Nations 1813>
Notes: Final page is signed Augustus Jacob Crandolph and dated Jan. 1811.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1260**

An Old Family Legend; or, One husband and two marriages. A romance. In four volumes. By James Norris Brewer, author of *A Winter's Tale, Secrets Made Public, A Descriptive and Historical Account of Splendid Palaces, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
4 vol. [200; 234; 232; 244]

Genre: novel ***Ded***: To Richard Cumberland, Esq. signed J. Norris Brewer ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: £1 <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 650**

Ora and Juliet; or, Influence of first principles. A novel. In four volumes. By the author of *Eva of Cambria, &c.* [Amelia Beauclerc.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, & Co.) Leadenhall-Street. 1811.
4 vol. [238; 228; 233; 231]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: £1 <ad Substance and Shadow 1812>
Notes: *Eva of Cambria* is by Emma Parker; this novel has been wrongly ascribed to Parker. <FC>
Source: inspection Corvey microfiche; DB **Rec # 1560**

Pyrenean Banditti. A romance. In three volumes. By Eleanor Sleath, author of *The Nocturnal Minstrel, Bristol Heiress, Who's the Murderer, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
3 vol. [243; 243; 225]
Genre: novel; gothic; euphoric courtship ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female orphan ***Settings***: 17th century France ***Motifs***: problems of identity; evil guardian; rescue by hero; marriage for money; claim that babies were switched at birth; kidnapping; imprisonment; ghosts
Plot: Novel begins with similar plot as *Mysteries of Udolpho*. Upon the death of her father, the heroine becomes ward of evil uncle who has married the widow of a rich Portuguese merchant. Half of his new wife's money is tied up for her beloved nephew, the hero; the uncle is soon using threats to empty her purse. Uncle plots against heroine: first has two peasants claim her as child, then attempts to have her murdered by "bandits." Hero saves her; they marry.
Price: 15s. <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB **Rec # 5650**

The Schoolmistress; a moral tale for young ladies. In two volumes. By Mrs. [Rachel] Hunter, of Norwich, author of *Letitia, Lady Maclairn, Unexpected Legacy, History of the Grubthorpe Family, Mrs. Palmerstone's Letters, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
2 vol. [192; 208]
Genre: novel; didactic; youth ***Frnt***: no ***S.L.***: yes ***Ded***: no ***Pref***: yes ***Intro***: no ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: no ***ChptHd***: no ***Nar***: 1st-p. ***Motifs***: education, working women
Price: 8s. (ad Stories of Four Nations 1813>; 9s. <It Was Me 1813>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 2880**

Sir Ralph de Bigod. A romance of the nineteenth century, interspersed with anecdotes of real life. In four volumes. By Edward Moore, Esq.
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1811.
4 vol. [303; 300; 304; 302]
Genre: novel ***Q(t.p.)***: attributed: Crabbe ***ChptDiv***: yes ***ChptHd***: no
Price: £1 <ad Stories of Four Nations 1813>
Source: inspection Corvey microfiche; DB **Rec # 4130**

The Soldier of Pennaflor; or, A Season in Ireland. A tale of the eighteenth century. In five volumes. By the author of *Amasina, or The American Foundling*. [*Quotation.*]
London: Printed for A. K. Newman & Co. (Sucessors to Lane, Newman, & Co.) Leadenhall-Street. 1811. (Colophon: Printed by John Conner, Cork.)
5 vol. [308; 404; 316; 361; 383]
Genre: novel; sentimental; euphoric courtship ***Q(t.p.)***: attributed: Otway ***ChptDiv***: yes ***ChptHd***: quotations and headings: Shakespeare, Mrs. Rowe, Ossian, Campbell's Pleasures of Hope, Literary Leisure, C. A. Elton, Ben Jonson, Gray, Bishop Percy, John Ginn's Philosphy, Rambler. Dr. Langhorne, Miss Baillie's Tragedy of De Montfort, Bagnall's Telemachus, Pope's Homer. Addison's Cato, Mason, Murphy ***Motifs***: suicide; twins; negative portrayal of merchant class, fashion, lack of communication source of problems; vulgar manipulative mother; death of villainess; filial obedience
Plot: An over-written sentimental novel in which a series of miscommunications and the machinations of others keep the hero and heroine apart. Due to her mother's manipulation. the daughter of a rich merchant becomes the fashion. Problems are caused by a wealthy, upper-class arbiter of fashion who wants the hero for herself and the heroine for her son. This woman convinces the heroine that the hero is a seducer and murderer. A secondary hero who loves her releases her from their engagement when she learns the truth. All ends happily.
Price: 30s. <DB Sup>; £1 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Sup [Adv 1812; MLC 1818] **Rec # 14270**

Spectre of the Mountain of Granada.
3 vol.
Genre: novel
Price: 15s. <ad Stories of Four Nations 1813>
Source: DB **Rec # 11180**

Stratagems Defeated. A novel. In four volumes. By Gabrielli, author of *Langhton [sic] Priory; Mysterious Wife; Mysterious Husband; Harcourt, &c.* [*Quotation.*] [Mary Meeke.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. (Successors to Lane. Newman. & Co.) Leadenhall-Street. 1811.
4 vol. [348; 379; 379; 370]
Genre: novel; courtship; novel of development ***Frnt***: no ***S.L.***: no ***Pref***: no ***Intro***: no ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: 1800: Wales; London; Lisbon ***Motifs***: adulterous woman; imprisonment; attempted forced marriage; duel; cuckolded husband turns blind eye; misers; merchants; exemplary hero; rescue of heroine from French privateer; spoiled child; merchant class hero; adventure
Price: £1 4s. <ad Ruins of Selinunti 1813>
Notes: Note ad Woman; or, Minor Maxims (1818) has 3 vol for £1 4s.; ad Abbess of Valtiera (1816) also advertises this novel as 3 vols. Novel less a courtship novel or a novel of development than description of various elements of society held together with narrative about hero.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4030**

A Winter's Tale. By J[ames] N[orris] Brewer. Second edition.
4 vol.
Genre: novel
Source: DB **Rec # 630**

Wisdom in Minature; or the pleasing instructor: being a collection of sentences, divine, moral & historical.
Printed for A.K. Newman & co., Minerva Press, 1811.

1 vol. [184]
Genre: collection of maxims ***Front***: yes
Source: Claude Cox (Bookseller, Ipswich): Catalogue 102 Whitsun 1994. **Rec # 17480**

The Wonderful Adventures & Discoveries of Captain Lemuel Gulliver.
London: Published by Didier & Tebbett 75, St. Jamess [*sic*] Strt; 1st April, 1808. Imprint on wrapper reads: London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall-Street. 1811.
12 leaves.
Genre: children's poetry
Price: 1s. plain, and 1s. 6d. coloured <on wrapper>
Notes: Hand-coloured illustrations (engravings), with rhyming text, of various episodes of parts I and II of Jonathan Swift's *Gulliver's Travels*.
Source: letter Piermont Morgan library **Rec # 17910**

1812

Arrivals from India; or, Time's a great master. A novel. In four volumes. By Henrietta Rouviere Mosse, author of *Lussington Abbey; Heirs of Villeroy; Peep at Our Ancestors; Old Irish Baronet, &c. &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol. [280; 258; 255; 255]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: £1 2s. boards <ad Patience and Perseverence 1813>
Rev: *CR* (Sept. 1812)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4240**

The Borderers. An historical romance, illustrative of the manners of the manners of the fourteenth century. In three volumes. [*Quotation.*] [Elizabeth Byron.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
3 vol. [234; 234; 251]
Genre: novel; chivalric; historical; dysphoric courtship ***Pref***: (i-vi) ***Q(t.p.)***: attributed prose: King's Munimenta Antigua ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Bowles, Sir Egerton Brydges, Murphy, Polwhele, Sotheby, Lillo, Scott, Sir William Davenant, Antigone of Sophocles, Campbell, MacDonald, Young, Spenser, Beaumont and Fletcher, Drayton, Park, Daniel, Shakespeare, Bland, Addison, Gilbert West, Balfour, Mrs. Henry Tighe [i.e., Mary Tighe], Thomas Warton, Sir Walter Raleigh, Hudson, Leyden, Phineas Fletcher, Miss Holford, Burns, Sterling, Miss Seward, Cowper, Grahame, Thomas Edwards, James Shirley ***Nar***: intrusive
Settings: 14th century; Scotland; England; Algiers ***Motifs***: shipwreck; slavery (eastern); cross-dressing heroine; suicide (secondary heroine); imprisonment; inset tale; hermit; extensive footnotes; extensive poetry in text; learned heroine
Plot: Heroine, an English prisoner in a Scottish castle, is accomplished in medicine and surgery as well as usual female skills. She and younger son fall in love. Plot is complicated when her brother, attempting to see her, is captured. He escapes but not before hero's sister falls in love with him. When heroine is finally freed, hero's sister disappears, searches out heroine's brother, disguises herself as page. Eventually commits suicide when he dies. Meanwhile heroine and hero, fleeing to France, are shipwrecked. Heroine dies; hero "rescued" by Algerian pirates and spends years in slavery. Novel ends with all dead and the reminder that all events are nothing in "the oblivious gulf of time." Inset tale of high-ranking Algerian girl who, disapproving of slavery, rescues English slave and escapes with him.
Price: 15s. <ad Substance and Shadow 1812>
Notes: Elizabeth Byron, later Strutt.

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 850**

Bouverie, the pupil of the world. A novel. In five volumes. By Anthony Frederic Holstein, author of *The Assassin of St. Glenroy; The Miseries of an Heiress; The Inhabitants of Earth, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
5 vol. [239; 252; 298; 280; 242]
Genre: novel; euphoric courtship ***Pref***: (i-x) ***Q(t.p.)***: attributed: Cumberland ***ChptDiv***: yes ***ChptHd***: headings plus attributed quotations: Pope, Beattie, Thomson, Rowe, Dyer, Rogers, Campbell, Cumberland, Minstrel, Akenside, Cowper, Couriler, Shakespeare, Prior, Virgil (trans.), Hodgson, Scott, Warton, La Fontaine (untrans.), Homer (trans.), Hughes, Roussea (trans.), La Moyne (untrans.), Italian poetry (untrans.), Milton, Voltaire (untrans.), Metastasio (trans.), Mauno (untrans.), Addison, Darwin, Lee, Dryden, Montgomery, Collins, Falconer, Barbauld, Stewart, Shee ***Nar***: 3rd-p. ***Settings***: English countryside
Plot: Promising opening. Four young women who are sewing see carriage and run to change, only to be disappointed when they discover their visitor is their young cousin Phillipa (hoyden, tomboyish, benevolent). Bouverie proves to be innocent imposter. Later, however, it is discovered that he should have had the title anyway.
Price: £1 7s. 6d. <ad Substance and Shadow 1812>
Rev: *CR* (Dec. 1814); *MR* (Jan. 1815)
Source: inspection Corvey microfiche; DB **Rec # 2560**

The Cava of Toledo; or, The Gothic princess. A romance. In five volumes. By Augusta Amelia Stuart, author of *Ludovico's Tale; The English Brothers; Exile of Portugal, &c. &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
5 vol. [259; 240; 252; 224; 286]
Genre: novel; historical romance ***Pref***: (i-ii) identifies this as a "historical romance" based on the historical account of the fall of the Gothic empire in Spain ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: intrusive, both 1st-p. and 2nd-p. plural ***Settings***: 8th century Spain ***Motifs***: rape of heroine; royal heroine; supernatural elements; Moors; didactic (Christian) elements; address to readers; presumption of female reader; demons; hermitage; death of hero and heroine; magic
Plot: A complicated, highly-didactic novel in which the ramification of the personal is seen on the public. When Princess Cava is raped by the king, she sends for her father to avenge her with the ulitmate effect of weakening the kingdom. She and hero separated by wars and political events. Hero dies saving the life of the new king. Cava and he die (almost) together; they are buried together. A number of supernatural elements (daemons, magic, etc.). Author characterizes herself as an "old sybil" and often addresses readers, who are invariably figured as female.
Price: £1 5s. <ad Substance and Shadow 1812>
Notes: Summers GQ 366 has "Cave" instead of "Cava."
Source: inspection UA copy; inspection Corvey microfiche; DB **Rec # 5920**

The Confessional of Valombre. A romance. In four volumes. By Louisa Sidney Stanhope, author of *Montbrasil Abbey; The Bandit's Bride; Striking Likenesses, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol. [273; 269; 274; 268]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: **Shakespeare, Dryden, Haywood, Martyn, Young, *Rowe, Thomson, Polwhele, Smith, "Ossian," Marsh, "Mysterious Mother," Congreve, Otway, Milton, Dryden, Lee, Shirley, Miller, Denham, Mallet, Havard, Theobald
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5780**

Dangers Through Life. By Miss [Elizabeth] Gunning.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
3 vol.
Genre**:** novel
Price**:** 15s. <ad Substance and Shadow 1812>
Notes: Elizabeth Gunning, afterwards Plunkett; Blackwell, Cat. No. 337, item 994.
Source: NUC; DB **Rec # 2130**

The Englishman. A novel. In six volumes. By Miss [Medora Gordon] Byron, author of *The Englishwoman; Hours of Affluence and Days of Indigence; Modern Villa and Ancient Castle, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
6 vol.
Genre**:** novel ***Q(t.p.)*****:** yes
Price**:** £1 10s. <ad Substance and Shadow 1812>
Source: NSTC; DB [inspected copy] **Rec # 940**

The Englishwoman. A novel. In five volumes. By Miss [Medora Gordon] Byron, author of *The Englishman; Hours of Affluence and Days of Indigence; Modern Villa and Ancient Castle; &c. &c.* [*Quotation.*] Second edition.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
5 vol. [264; 274; 328; 311; 283]
Genre**:** novel ***Q(t.p.)*****:** unattributed ***ChptDiv*****:** yes ***ChptHd*****:** quotations; unattributed
Price**:** 25s. <DB Sup>; £1 5s. <ad The Age We Live In 1809>
Rev**:** *Lady's Monthly Museum* (Dec. 1808)
Source: inspection Corvey microfiche; NUC; DB Sup [Adv 1812] **Rec # 880**

The History of a Clergyman's Widow and her Young Family. By the author of *An Officer's Widow and her Young Family.* [*Quotation.*] [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
1 vol.
Genre**:** novel ***Frnt*****:** yes ***Q(t.p.)*****:** yes
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: DB [inspected copy] **Rec # 2620**

The History of the Rockinghams. Interspersed with a description of the inhabitants of Russia, and a variety of interesting anecdotes of Peter the Great. By Mrs. [Mary] Pilkington, author of *The Ill-fated Mariner; Sinclair; Crimes and Characters, &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
{Colophon: Meyler and Son, Printers, Bath.}
1 vol. [213]
Genre**:** novel ***Frnt*****:** by J. Hopwood after W. Hopwood
Price**:** 4s. <ad Ruins of Selinunti 1813, as *The Rockingham Family* by Mrs. Pilkington>
Source: BLC; DB [inspected copy] **Rec # 4730**

The Juvenile Lavater; or, A familiar explanation of the Passions of Le Brun, calculated for the instruction and entertainment of young persons; interspersed with moral and amusing tales, illustrating the benefit and happiness attendant on the good passions, and the misfortunes which ensue the bad, in the circumstances of life. By George Brewer, author of *Hours of Leisure, Siamese Tales, &c. &c.*
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall Street. [1812?]

1 vol. [171]
Genre: collection tales; youth ***Frnt***: yes; and 18 other plates ***Motifs***: physiognomy; juvenile literature; didactic
Price: 3s. 6d.
Notes: There is also an engraved title-page, with the same imprint, reading: The juvenile Lavater: . . . interspersed with moral and amusing tales, illustrated with 19 plates. By George Brewer.
Source: DB [inspected copy] **Rec # 600**

The Ladies Museum; or, Complete pocket memorandum book for the year 1813.
London: Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall-Street. [1812.]
1 vol.
Genre: memorandum book
Notes: Engraved title-page.
Source: DB **Rec # 10390**

Laura Blundel and her Father. A novel. In three volumes. [*Quotation.*] London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 15s. <ad Ruins of Selinunti 1813>
Source: DB [inspected copy] **Rec # 10490**

Letters from an Irish Student in England to his Father in Ireland. [*Quotation.*] Second edition.
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall Street. 1812. (Colophon: W. Lewis, Printer, Paternoster Row, London.)
2 vol.
Genre: epistolary; fiction (?); novel (?); travel (?) ***Frnt***: yes with 4 other illustrations [soft ground etchings] ***Q(t.p.)***: yes
Price: 14s. <ad Substance and Shadow 1812>
Source: DB [inspected copy] **Rec # 10500**

Matrimony, the Height of Bliss, or the Extreme of Misery. A novel. In four volumes. By Mrs. [Mary] Meeke, author of *There is a Secret, Find it Out! Old Wife and Young Husband, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol. [?; 244; 240; 264]
Genre: novel ***Q(t.p.)***: attributed: Francis ***ChptDiv***: yes ***ChptHd***: no
Plot: At the end of volume 4 Lady Clairville, dressed as a man, goes with her maid to follow her husband. Both end up losing their shoes and must walk home in the cold. Lady Clairville dies from the intemperance of taking brandy to prevent catching a cold. Her husband does not seem particularly sorry; he seems quite happy with his mistress and daughter.
Price: £1 1s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4040**

The Modern Kate; or, A husband perplexed. A novel. In two volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendowr; The Assassin of St. Glenroy; Love, Mystery, and Misery; The Miseries of an Heiress, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
2 vol. [237; 218]
Genre: novel: wedlock ***Ded***: (i-iii): To the Right Hon. Lady ***** *******, signed & dated Sept 1811 ***Pref***: (v-xv) ***Q(t.p.)***: attributed: Gay ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A family arrangement") or attributed quotations: Camoens, Scott, Gray, Hartson, Hodgson, Pope, Cowper.

Crabbe, Addison, Shakespeare, Montgomery, La Duchesse de Choiseul (untrans. prose), Churchill, Thurston, Campbell, Beatie ***Nar***: 3rd-p. ***Settings***: London ***Motifs***: married coquette; masquerade; carriage accident; duel resulting in death; suicide of heroine (drowning); insanity
Plot: This early psychological study is an attempt to "trace" a particular "conjugal character." Initial portrait of Lady Katrine is of a married coquette and domestic shrew taunting her long-suffering husband with her infidelities and his inability to get the evidence necessary to divorce her. Discover husband is not what he seems; he is proud, avaricious, and unfaithful. Lady K is actually a good mother and a faithful wife, but is attempting to hurt him where he is vulnerable. The secondary heroine is a young relative who sympathizes with husband even though Lady K warns her against him. This young woman commits suicide, leaving a message that she is "lost to virtue and myself!" Lady K dies soon after. Narrative represents her as a "victim of error," the error being a "strong susceptibility of resentment" and "too great a portion of worldly pride."
Price: 10s. <ad Substance and Shadow 1812>
Source: inspection Corvey microfiche; DB **Rec # 2570**

Old Times and New; or, Sir Lionel and his protegée. A novel. In four volumes. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol. [238; 268; 272; 268]
Genre: novel ***Intro***: (i-viii) ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes ***ChptHd***: no
Price: £1 2s. <ad Ruins of Selinunti 1813>
Rev: *CR* (Aug. 1812)
Source: inspection Corvey microfiche: DB **Rec # 10860**

Says She to her Neighbour, *What?* In four volumes. By an old-fashioned Englishman. [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol. [285; 291; 336; 336]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: £1 8s. boards <ad Strangers of Lindenfeldt 1813>
Rev: *CR* (Oct. 1812); *MR* (Sept. 1812)
Notes: Barbara Hofland, also Hoole, also Wreaks; advertisement notes that this is a "Companion" to *Thinks I to Myself.*
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 6760**

Silvanella; or, The gipsey. A novel. In four volumes.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
(Colophon: Printed by J. Wood, Herald Office, Glocester.)
4 vol. [251; 279; 267; 224]
Genre: novel ***S.L.***: yes ***Pref***: poem, "To a fair friend," contributed by a literary friend of the Authoress's ***Q(t.p.)***: unattributed: Congreve ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 1812 edition (Gloucester, printed for Longman) ***Pro***: female ***Nar***: 3rd-p. ***Motifs***: footnotes explain dialect; anti-novel reading sentiments; anti-French sentiments; extra-marital love; learned woman; education; switched babies; problems of identity; problems of class
Plot: First see heroine Silvanella as a dirty, beaten gypsy girl. She is adopted by Captain and his romantic wife; she insists the girl "sprang from no plebeian race," her husband says she is speaking nonsense but is wrong (of course). Heroine turns out beautiful, intelligent, hard-working, unaffected. She and hero fall in love but her background is a barrier to their marriage. Hero keeps saying how much she looks like his cousin: not surprising it turns out since Silvanella proves (by elaborate mark on her arm) to be another cousin, switched at birth. Villainess a scorned woman who was intent on revenge. Novel is notable for its condemnation of novels and its favourable depiction of a learned woman.

Price: £1 1s. boards <ad Strangers of Lindenfeldt 1813>
Rev: *Brit. Crit.* (Sept. 1812); *MR* (Oct. 1812)
Notes: *MR* attributes it to Newman. Colophon (Printed by J. Wood, Herald Office, Glocester) indicates this is the Longman edition re-titled.
Source: inspection Corvey microfiche; DB Sup [Adv 1813] **Rec # 14250**

Sir William Dorien. A domestic story. In three volumes. By the author of *Margiana; or, Widdrington tower.* [*Quotation.*] [Henrietta Sykes.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
3 vol. [269; 252; 262]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Cheerful Old Age")
Price: 15s. <ad Substance and Shadow 1812>
Notes: ViU has author as "S. Sykes."
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6020**

Substance and Shadow; or, The fisherman's daughters of Brighton. A patchwork story. In four volumes. By the author of *Light and Shade; Eversfield Abbey; Banks of the Wye; Aunt and Niece, &c. &c.* [Mrs. E. M. Foster.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
4 vol in 2. [221; 264; 265; 288]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Price: £1 2s. <ad Stories of Four Nations 1813>
Notes: Attribution by OP.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 7830**

Valcombe; or The Venetian nun. A novel. In two volumes. [*Two quotations.*] [Louisa Sidney Stanhope.]
4 vol. [264; 306]
Genre: novel ***Q(t.p.)***: 2: one attributed (Lee), one unattributed ("Gentleman") ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche **Rec # 8450**

The Vindictive Spirit. By Bridget Bluemantle. [Elizabeth Thomas.]
4 vol.
Genre: novel
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: DB **Rec # 440**

Wisdom in Miniature; or, The pleasing instructor; being a collection of sentences, divine, moral, and historical.
London, Printed for A. K. Newman & Co. 1812.
1 vol. [184]
Genre: collection of maxims ***Frnt***: signed H. Corbould
Source: NUC **Rec # 9100**

Yamboo; or, The North American slave. A tale. In three volumes. By the author of *The Bravo of Bohemia.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1812.
3 vol. [243; 270; 216]
Genre: novel ***Ded***: Sir Martin Hunter "President of his Majesty's Hon. Privy Council, and Commander in Chief of the Province of New Brunswick." Anonymous author says that novel was

written during a short residence in the province, dated from "Frederictown, New Brunswick, British North America, Feb. 5, 1811." <Catalogue Mott, 58> ***Q(t.p.)***: attributed: Cowper ***OthrEd***: Second edition published 1819 ***Settings***: 1790s New Brunswick (Canada); England; India; Wales ***Motifs***: description of St. John, Frederictown; description defenses, fashions, Indians; runaway slave; press-gang; murder
Plot: "The first 68 pages take place in New Brunswick and contain long descriptions of St. John, Frederictown, defenses, fashions, Indians, etc., all taken from obvious first hand knowledge. Yamboo, a runaway slave, is taken in by Col. Beresford and his family and taken to England for a short residence. The novel is set in the 1790s and takes Yamboo with his colonel to India to fight against Tippoo Sahib, Sultan of Mysore. Beresford becomes missing in action and Yamboo saves the life of a Captain Longford with whom he returns to the family estate in Wales. He is miraculously reunited with Beresford but can not choose whom to serve while fighting the machinations of Longford's evil son, Henry, who has Yamboo consigned to a press-gang in an attempt to remove him from his father's affections and fortune. There is murder at the end and the inevitable triumph of the virtuous." <Catalogue Mott 58>
Price: 15s. <ad Substance and Shadow 1812>
Source: catalogue 223 Howard S. Mott; DB **Rec # 11550**

1813

Age and Youth; or, The families of Abendstedt. A novel. In four volumes. From the German of [August Heinrich Julius] La Fontaine, author of *The Family of Halden; The Reprobate; Hermann and Emilia; Dolgorucki and Menzikoff, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol.
Genre: novel; translation ***Q(t.p.)***: yes
Price: £1 2s. <ad Trecothick Bower 1814>
Source: DB [inspected copy] **Rec # 3270**

Angelina. By Mrs. Mary Robinson. Third edition.
3 vol.
Genre: novel
Price: 18s. <Trecothick Bower 1814>
Notes: Blackwell. Cat. No. 337, item 1002
Source: DB **Rec # 4950**

Anselmo; or, The day of trial. A romance. In four volumes. By Mary Hill, author of *The Forest of Comalva, &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [252; 231; 211; 236]
Genre: novel ***Q(t.p.)***: attributed: Glover ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Milton, Ariosto (untrans.); Plautus; Cowper; Virgil (untrans. & trans.); *Spenser; Shakespeare; Dryden; Thomson; Pope; Young; Prior; Seneca (untrans.); Horace (untrans.); Garth's Ovid; Addison; Sterne; Pope's Homer; Tasso (trans.); Ossian ***Nar***: 3rd-p. ***Settings***: 17th century Italy ***Motifs***: didactic; gothic elements; illegitimacy; bigamy; foundling; footnotes; mysterious prisoner; suicide; extensive poetry in text; inset tales; Spectre
Plot: The "grave and senatorial" Anselmo is indifferent to women until he meets Almeria whose husband is in prison. The husband dies and they eventally marry: Anselmo for love, Almeria for gratitude. Her remarriage is condemned by the narrative as "departing from that strict line of delicacy, which ought to be inherent in the female character." Eventually Anselmo loses favour with the government and is imprisoned. A priest saves Almeria's live by drugging her to counterfeit death. Subplots deal with Almeria son and Anselmo's adopted daughter.

Price: £1 2s. <ad Trecothick Bower 1814>
Source: inspection Corvey microfiche; DB **Rec # 2450**

Auberry Stanhope; or, Memoirs of an author. By Jane Harvey.
3 vol.
Genre: novel ***OthrEd***: *Memoirs of an Author* (Gainsborough, Printed by &. for Henry Mozley. 1812) <NUC> ***Rev***: *CR* (July 1815)
Source: DB **Rec # 2240**

The Beggar Girl and her Benefactors. By Mrs. [Anna Maria] Bennett. Third edition.
London, Printed at the Minerva Press for A. K. Newman, 1813.
5 vol.
Genre: novel ***OthrEd***: Lane 1797 (7 vol.)
Price: £1 2s. 6d. <ad Ellen, Countess of Castle Howel 2nd ed 1805>; £1 7s. 6d. <ad Stories of Four Nations 1813>
Source: letter KyU; DB **Rec # 340**

Cambrian Pictures; or, Every one has errors. In three volumes. By Ann of Swansea. [Ann Julia Hatton.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
(Colophon: B. Clarke, Printer, Well-Street, London.)
3 vol. [276; 364; 448]
Genre: novel; dysphoric courtship; wedlock ***Pref***: (v-xxviii) ***Q(t.p.)***: 2 attributed: T. Corneille. Sethos (prose) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Ann Yearsley, *A.J.K. [herself], Collins, *Shakespeare, Gray, Dante, Warton's Suicide, Barbauld, Rowe, Milton, Shenstone, Thomas, Taylor, Hume ***Pro***: male, female ***Nar***: 3rd-p. ***Settings***: Wales ***Motifs***: generational: filial obedience; imprisonment; woman writer; duel by woman; cross-dressing; comic scenes; female maniac; secret passage; reunion scene; masquerade; old maid; elopement; rake; reformed rake; married man has affair; extensive poetry in text
Plot: Marked by numerous gender reversals. Henry, the orphaned son of a cast-off man, meets his grandfather as an adult. The grandfather decides Henry should marry a fifty-year-old duchess who fancies him. When she is refused, she kidnaps Henry and imprisons him in a castle. While there Henry finds the letters and a MS of poetry of a young man captured on his wedding night and imprisoned for a year. Henry eventally escapes and marries Adeline, his foster sister. He loves her, but she marries him out of filial obedience. When Henry is called away, passion flares between Adeline and Henry's Italian friend Horace when they read *The Sorrows of Werter* together. Remorse follows; when Henry returns Adeline takes one look at him and drops dead. After reading a letter from Adeline in which she confesses, Henry forgives her, but "she is better dead" occurs many times in the text. He also pardons his friend, dying in his arms after consigning their son to his care. Many interesting character portrayals, including the independant, athletic Eliza who challenges her merchant cousin to a duel rather than marry him (he faints when he believes himself shot).
Price: 16s. 6d. <ad St. Kathleen 1820>
Notes: Ann Julia Hatton, formerly Kemble, formerly Curtis.
Source: inspection Corvey microfiche **Rec # 13760**

A Catalogue of Books in quires / offered to the booksellers at and under the London wholesale prices, being part of the stock of A. K. Newman & Co., Minerva Office, Leadenhall-Street, London. [A. K. Newman.]
London: Printed at the Minerva Press, 1813.
Genre: catalogue
Source: letter U N. Carolina **Rec # 11880**

The Daughter-in-Law, her Father, and Family. In two volumes. By the author of *The Officer's Widow and Family; The Clergyman's Widow and Family; Little Dramas. &c.* [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
2 vol. [232; 240]
Genre: novel; sentimental; didactic ***Frnt***: yes (2) ***Q(t.p.)***: attributed prose: Fordyce's Sermons ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Collins, Blair, Gray, Bible, Johnson, Thomson, "Sermons for Women" ***OthrEd***: 1829 edition by Newman ***Pro***: female ***Motifs***: filial obedience: education; good mother dies; step-mother; second marriage; heroine argues for freedom to refuse unwanted match; weak father; dialect; conservative
Plot: Opens with the death of the heroine's mother. It's an ideal death for an ideal mother who gives much good deathbed advice to her daughter including how to deal with a future step-mother. This proves useful when her father remarries. Although the new wife is not a wicked step-mother, she is thoughtless and overindulgent with her own daughters. The heroine must survive many painful slights and neglects, which she does with a great deal of dignity. The crisis of the novel comes when the father's pressures the heroine to marry a man she neither cares for nor respects. The heroine places her own judgement over her father's, arguing that marriage requires a woman's "individual preference" to the man as well as a "general similarity of taste and feeling." When the father's business collapses, the heroine acts as the moral centre. The new wife sees the error of her ways and reforms, one of the step-daughters elopes with a shyster, loses everything and reforms, and the father acts with principle about his losses (he is the ideal British merchant) and is eventually rewarded with a fortune.
Price: 10s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; DB Sup [Adv 1813; MLC 1818] **Rec # 13960**

Hope; or, Judge without prejudice. A novel. In four volumes. By Miriam Malden. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [254; 268; 258; 327]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: £1 2s. <Trecothick Bower 1814>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3710**

It Was Me, a tale, by ME, one who cares for nothing or nobody. In two volumes.
London: Printed for the author, and sold by A. K. Newman and Co. Leadenhall-Street. 1813.
2 vol. [227; 225]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 10s. <ad Trecothick Bower 1814>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8640**

Lady Durnevor; or, My father's wife. A novel. In three volumes. By A[nthony] F[rederick] Holstein, author of *Sir Owen Glendowr; The Assassin of St. Glenroy; Love, Mystery, and Misery; Modern Kate; Inhabitants of Earth; Miseries of an Heiress; Bouverie, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
3 vol. [247; 240; 232]
Genre: novel ***Pref***: (i-iv) signed A. F. Holstein, January 1813 ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: both headings and quotations; attributed: Armstrong, Smollett, More, Bloomfield, Cowper, Temple, Vardill, Peacock, Montgomery, Shakespeare, Akenside, Addison, Pope, Fitzgerald, Hayley, Dyer, Scott, Rogers, Cumberland, Campbell, Wordsworth, Southey, Charlotte Smith, Hughes
Price: 16s. 6d. <ad Trecothick Bower 1814>
Source: inspection Corvey microfiche; DB **Rec # 2580**

The Life and Adventures of Robinson Crusoe. [Daniel Defoe.]
2 vol.
Genre: novel ***OthrEd***: *Robinson Crusoe* first published 1719
Source: NUC **Rec # 13800**

The Marchioness!!! or, "The Matured Enchantress." In three volumes. By Lady ——. [*Quotation.*]
[Mrs. Ross.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
3 vol. [197; 224; 214]
Genre: novel ***Q(t.p.)***: attributed: Gay ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Cowper, Byron, Shakespeare, Pope, Burns
Price: 18s. <ad Trecothick Bower 1814>
Notes: Listed in Herr Brauchli's bibliography under "Zaubrer- und Teufelsromane" much to Summers's disgust. He notes that it is "a social novel depicting contemporary fashionable life, [without] . . . a word of magic, sorcery or necromancy in any one of the three volumes" <Summers *Gothic Quest* 241>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5180**

The Modern Calypso; or, Widow's captivation. By Mrs. Ross.
4 vol.
Genre: novel
Notes: Baker, Cat. No. 453, item 465.
Source: DB **Rec # 5190**

The Monastery of St. Columb; or, The atonement. A novel. In five volumes. By Regina Maria Roche, author of *The Children of the Abbey; Houses of Osma and Almeria; Discarded Son, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
5 vol. [273; 244; 208; 203; 215]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Otway, Collins, Dryden, Langhorne, Hook, Goldsmith, Thomson, Shakespeare, Addison, Rowe, Congreve, Lee, Brown
Price: £1 10s. <ad Patience and Perserverance 1813>; £1 8s. <ad Stories of Four Nations 1813>; £1 7s. 6d. <ad Abbess of Valtiera 1816>; £1 7s. <ad St. Kathleen 1820>
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 5110**

My Native Land; or, The test of heroism. A novel. By Catherine G[eorge] Ward, author of *The Daughter of St. Omer; A Bachelor's Heiress, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
1 vol. [222]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Sterne ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: 1780s; Gibraltar, England ***Motifs***: cross-dressing; extensive poetry in text
Plot: Opens in 1782 in Gibraltar on a battleground with a wounded officer. An Indian boy, Fidelio, comes and begs to be his page. Fidelio cares for the officer, saves his life, adores him, etc. Eventually the boy is discovered to be the officer's love, Eliza, whose father had not allowed them to wed. A priest had helped her fake her death. Eliza convinces the hero "that woman, though delicate, can brave misfortune, encounter difficulty, and cheerfully resign herself to the dispensations of Providence, when shared by the being she loves the dearest." She has passed "the Test of Heroism."

Notes: Catherine George Ward, later Mason.
Source: inspection Corvey microfiche; letter ViU; DB [inspected copy] **Rec # 17080**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.]
London: A.K. Newman & Co. 1813.
1 vol. [240]
Genre: game
Notes: Plate. Barbara Hofland, also Hoole, also Wreakes.
Source: BLC **Rec # 8300**

Patience and Perseverance; or, The modern Griselda. A domestic tale. In four volumes. By the author of *Says She to her Neighbour, What? &c.* [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [283; 282; 262; 223]
Genre: novel ***Pref***: "To the Reader" (i-iii) ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no
Plot: Attempts to show by example "that patient forbearance, and persevering kindness, may awaken the affection, and reform the conduct of a bad husband (not decidedly depraved in principle), as surely as perverseness and ill humour may lose the heart of a good one" (preface i).
Price: £1 1s. <ad Trecothick Bower 1814>; £1 2s. <ad Paired--Not Matched 1815>
Notes: Barbara Hofland, also Hoole, also Wreaks; this novel apparently inspired by Maria Edgeworth's "The Modern Griselda."
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 7260**

Poems. Seclections. 1813[.] The Seasons, Hymns, Ode [*sic*], and Songs, of James Thomson with his life, by Mr. Murdoch; and a complete glossary and index; with wood-cuts.
London: Printed by and for J. W. H. Payne . . ., for J. Harris; Cradock and Joy; A. K. Newman, and Co.; and G. Cowie, and Co., 1813.
1 vol. [323]
Genre: poetry ***OthrEd***: first published together 1730
Notes: Stereotype edition; 5 leaves of plates.
Source: letter CaOTU **Rec # 17210**

The Prior Claim. By Mrs. [Maria] Iliff.
2 vol.
Genre: novel
Price: 9s. <ad Trecothick Bower 1814>
Source: DB **Rec # 2890**

Read, And Give It A Name. A novel. In four volumes. By Mrs. Llewellyn. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [273; 281; 255; 274]
Genre: novel ***Pref***: "Address To The Readers" (i-iv) ***Q(t.p.)***: attributed: Metastasio (untran.)
ChptDiv: yes ***ChptHd***: no
Price: £1 2s. <ad Trecothick Bower 1814>
Rev: *CR* (Mar. 1815); *MR* (Dec. 1814)
Source: inspection Corvey microfiche; DB **Rec # 3500**

Rosaura di Viralva; or, The homicide. A novel. In two volumes. Second edition. [Mary Charlton.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
3 vol.

Genre: novel
Price: 10s. <ad Patience and Perserverance 1813>
Notes: Likely a second edition of *The Homicide* (1805).
Source: DB **Rec # 1150**

The Ruins of Selinunti; or, The Val de Mazzara, Sicilian, Calabrian, and Neopolitan sceneries. In three volumes. By a late rambler in these countries.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
3 vol. [221; 256; 248]
Genre: novel ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Price: 15s. <Trecothick Bower 1814>
Source: inspection UA copy; inspection Corvey microfiche; Summers *Gothic Quest* 87; DB [inspected copy] **Rec # 8860**

Sappho and Phaon. In a series of legitimate sonnets, with thoughts on poetical subjects, and anecdotes of the Grecian poetess. By Mary Robinson, author of *Vancenza; The Widow; Angelina; Walsingham; Hubert de Sevrac; Natural Daughter; The Sicilian Lover, &c. &c.* New edition.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
82 pp.
Genre: poetry ***Frnt***: yes; portrait of the author ***OthrEd***: This is a reissue with a new half-title and title-page, of the 1796 edition printed by S. Gosnell for the author
Notes: Ornaments in the text.
Source: DB [inspected copy] **Rec # 4960**

Sir Ferdinand of England. A romance. In four volumes. By J[ames] N[orris] Brewer, author of *A Winter's Tale; An Old Family Legend; Secrets Made Public, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [216; 255; 268; 271]
Genre: novel; historical; chivalric ***Pref***: "Introductory Remark" ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; unattributed (each chapter begins with a quatrain of a ballad) ***Settings***: 15th century England ***Motifs***: twin sister; magician; secret passages; dreams and portents; female power; contrasting dual heroines; historical figures; attempted rape; woman punished for desire for power; extensive notes; gothic elements
Plot: When Sir Ferdinand visits the baron he meets one daughter, the passionate, ambitious Jocasta, but falls in love with the other, her modest, quiet twin sister, Isabel. Unfortunately, Isabel is engaged to the king and even more unfortunately for Isabel, not only does the engagement make her sister insanely jealous, the king regrets committing himself to marriage. Jocasta manipulates herself into marriage with the king, after which the king attacks the castle to carry off Isabel. Jocasta is presented as a warrior queen, glorying in her power: when her father curses her, she curses him back, and eventually captures him in battle. Her thirst for power is punished at the end of the novel, however. Having taken poison, she appears "a female figure, with deranged dress, and wild streaming hair" to renew her compact with society and to beg her father's forgiveness. She dies kneeling at her father's feet and "enfolded in his embrace."
Price: £1 2s. <ad Ruins of Selinunti 1813>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 660**

Sir Gilbert Easterling, A story, supposed to have been written by himself about the year 1598. In four volumes. Prepared for the press by James Norris Brewer, author of *A Winter's Tale, Sir Ferdinand of England, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
4 vol. [264; 270; 241; 255]

Genre: novel; chivalric; historical ***Pref***: yes ***Q(t.p.)***: unattributed prose ***ChptDiv***: yes ***ChptHd***: headings (e.g., "My birth") ***Pro***: male ***Nar***: 1st-p. ***Settings***: Elizabethan England ***Motifs***: incest; gothic elements; rape, illegitimacy; manuscript; signs, portents, prophetic dreams; historical figures (Shakespeare, Elizabeth I, Christopher Marlowe); mother drugged, raped by father's brother; extensive notes "of the most obscure allusions"

Plot: Opens with account of the mysterious events surrounding the birth of the hero and the establishment of the mystery and suspense characterizing the novel. Although his mother screams and faints when she sees newborn hero, she appears reasonably affectionate while he is growing up. She is in a constant state of penitence, however, particularly on the day the hero was born. Hero saves Elizabeth I from attack, is knighted, and attends court where he meets Shakespeare and attends *King Lear*. Later learns mother was drugged and raped by his father's brother and a prophecy made that the child would kill its father. Since the mother is uncertain who is the hero's father, she lives in constant fear. Prophecy is fulfilled: the hero accidentally kills uncle.

Price: £1 2s. <Trecothick Bower 1814>

Source: inspection Corvey microfiche; DB **Rec # 670**

Stories of the Four Nations, containing *Montargis, a French Story; My Aunt Patty, an English Story; Lillias De Lara, a Spanish Story; The Calabrian, an Italian Story*. In five volumes. By the author of *Margiana; Sir William Dorien, &c. &c.* [Henrietta Sykes.]

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.

5 vol. [270; 218; 278; 294; 296]

Genre: collection of stories ***Frnt***: Corvey and Uaa copies without frontispieces, but Blakey reports one in copy she inspected ***Q(t.p.)***: no

Price: £1 7s. <ad this copy>; £1 7s. 6d. <ad Patience and Perserverance 1813>

Notes: Henrietta Sykes, formerly Masterman (1766-1823).

Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 6030**

The Strangers of Lindenfeldt; or, Who is my father? A novel. In three volumes. By Mrs. Ross, author of *The Cousins, &c.* [*Quotation.*]

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.

3 vol. [262; 267; 256]

Genre: novel ***Q(t.p.)***: attributed: Langhorne ***ChptDiv***: yes ***ChptHd***: quotations; attributed: ***Cowper, Mason, *Young, ***Shakespeare, ***Burns, *Lord Lyttleton, ***Pope, **Langhorne, Shenstone, Shirley, *Richards, Scott, Mrs. [Mary] Robinson, Thomson, Gray, Collins, Beattie, Sheridan, Sir William Jones, Sotheby

Price: 15s. <ad Patience and Perserverance 1813>; 13s. <ad St. Kathleen 1820>

Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 5200**

The Surprising Adventures of Bamfylde Moore Carew, king of the beggars. Containing his life, a dictionary of the cant language and many entertaining particulars of that extraordinary man. A new edition corrected and much improved.

London: Printed for A. K. Newman and Co. Leadenhall Street. [1813?]

1 vol.

Genre: fictionalized biography ***Frnt***: yes ***Motifs***: dialect; dictionary of cant terms

Notes: Engraved title-page; Birrell, Cat. No. 29, item 117.

Source: DB **Rec # 11230**

A Treatise On Politeness: intended for the use of the youth of both sexes translated from the French by a lady.

London: Printed at the Minerva Press for Longman. 1813.

1 vol. [232]

Genre: youth; instruction ***Motifs***: etiquette

Source: letter MnU **Rec # 12120**

The Widow. By Mrs. [Mary] Robinson. New edition.
2 vol.
Genre: novel
Price: 8s. <ad Trecothick Bower 1814>
Source: DB **Rec # 4970**

The Young Northern Traveller. Being a series of letters from Frederic to Charles during a tour through the North of Europe. Author of *The Officer's Widow and Family; The Clergyman's Widow and Family; The Daughter-in-Law, &c.* [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1813.
1 vol. [176]
Genre: youth; epistolary (one-way); travel literature ***Frnt***: foldout: "View of an Iron Mine" ***ChptDiv***: n/a ***OthrEd***: B.M. has an edition of 1830 [?] ***Nar***: 1st-p. ***Motifs***: travel; educational
Plot: Letters written by Frederic, a fourteen-year-old boy.
Price: 3s. 6d. <ad Ruins of Selinunti 1813>
Notes: Barbara Hofland, also Hoole, also Wreaks; DB dates this 1812 but did not see a copy.
Source: inspection UA copy; BLC; NUC; DB **Rec # 7950**

1814

Auberry Stanhope; or, Memoirs of an author. In three volumes. By Jane Harvey, author of *Ethelia, Warkfield Castle, Tynemouth Castle, &c. &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814. (Colophon: H. Mozley, Printer, Gainsborough.")
3 vol. [301; 294; 279]
Genre: novel; courtship ***Q(t.p.)***: attributed: Beattie ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 1812 edition by Gainsborough entitled *Memoirs of an Author* ***Pro***: male ***Nar***: 3rd-p. ***Settings***: rural northern England; London ***Motifs***: filial obedience; rescue of heroine by hero (falling roof); posthumous letter from mother urges hero to aspire to "a high literary reputation"; spoiled child; elopement; hero poet, novelist; marriage halted at altar; learned woman; female historian & author (old maiden aunt); desiring woman; extensive poetry in text; working hero (tutor)
Plot: When his friend and tutor dies, Auberry returns to the home of his aunt, a writer of history, before he begins to earn his living as a tutor. After he rescues the heroine from a falling roof, her father promises to reward him, but he is an avaricious man and his interest soon cools. The love of the hero and heroine seems fated to come to nothing because she is engaged to marry a wealthy man and her father refuses to allow her to end her engagement. Auberry finds life as a tutor miserable but, encouraged by his aunt, continues to write and eventually is successful, publishing both poetry and a novel. The heroine's marriage to the other man is halted at the altar by a prior wife (the marriage does not count because it took place in a "Swedish church" but the hero is offended that her fiancé intends to keep the woman as a mistress). The path to marriage is clear when Auberry inherits a fortune.
Source: inspection Corvey microfiche **Rec # 13920**

Bachelors' Miseries. A novel. In four volumes. By an old maid of distinction, author of several popular works.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [269; 285; 275; 223]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Fenton ***ChptDiv***: no ***ChptHd***: no ***Pro***: male ***Settings***: London, Bath, Ireland ***Motifs***: divorce; sensibility; working woman (artist); dialect (Irish); hero with romantic ideals; female friendship as manipulative; novel reading

(negative); English tradesman
Plot: The hero, whose chief foible is valuing sensiblity in a woman above all other qualities, nearly is entrapped into marriage with a cunning young widow who disguises her "insatiable ambition" under a "mask of feminine softness." He becomes disenchanted when she decides an Irish Earl would be a better catch. Hero finally marries a very sensible woman who supports herself and her father by selling sketches. She is highly successful but is cheated by her agent. The "sensitive" widow is punished by marriage to a gambling French count who who takes up with her waiting woman: "Sentiment was now out of the question; her ladyship felt as a woman. and consequently was a miserable wife."
Price: 24s. [DB Sup]; £1 4s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB Sup [Adv 1815; MLC 1818] **Rec # 13600**

Conduct. A Novel. In three volumes.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
3 vol. [231; 204; 239]
Genre: novel ***S.L.***: 255 names ***Pref***: "To the Subscribers and the Public" ***Q(t.p.)***: attributed: Massinger ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shenstone, Pope, *Charlotte Smith, *Dr. [Edward] Young, *Shakespeare, Knox (prose), "Dying Negro," Akenside, Thomson, George Colman Jun. (prose), Sancho's *Letters*, Cumberland (prose), Goldsmith, Gay, Cunningham, Pratt
Rev: *CR* (Nov. 1814)
Source: inspection Corvey microfiche; DB **Rec # 9590**

Conscience. A novel. In four volumes. By Mrs. [Mary] Meeke, author of *Matrimony, Midnight Weddings, Nine Days' Wonder, Tale of Mystery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [312; 267; 264; 247]
Genre: novel ***Q(t.p.)***: attributed: Havard ***ChptDiv***: yes ***ChptHd***: no
Price: £1 4s. <ad St. Kathleen 1820>
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspection copy] **Rec # 4050**

Conviction; or, She is innocent! A novel. In five volumes. By Ann of Swansea, author of *Cambrian Pictures; Sicilian Mysteries, &c. &c.* [*Quotation.*] [Ann Julia Hatton.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
5 vol. [238; 260; 239; 246; 266]
Genre: novel; euphoric courtship ***Ded***: To a friend [unnamed]: "to him to whose friendship I owe some of the brightest hours of my existence" (copy) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; mostly not attributed (poetry and prose): Shakespeare ***Pro***: female ***Settings***: English country house; London; Wales ***Motifs***: wedlock subplot; working women; foundling; secret marriage; stopped marriage ceremony; near incest; "learned women" satirized; female author: poetess; female novelist; rake; satirical portraits; bumptious country squire; kept woman; coach accident; smallpox; beauty; Quaker; mad mother; extensive poetry in text
Price: £1 7s. 6d. <ad St. Kathleen 1820>
Notes: Ann Julia Hatton; formerly Kemble; formerly Curtis.
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 9160**

Courtly Annals; or, Independence the true nobility. A novel. In four volumes. By Richard Mathew, Esq.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [254; 242; 260; 251]
Genre: novel ***Frnt***: yes ***Ded***: (1-3) "To Myself" ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no

Source: inspection Corvey microfiche; DB **Rec # 3770**

Devout Exercises of the Heart. Published by I. Watt, D. D. [Elizabeth Singer Rowe.]
London, Printed at the Minerva-Press, for A. K. Newman & Co. 1814.
Genre: religious literature ***Frnt***: yes ***OthrEd***: first published 1737; first Minerva edition 1795
Notes: Elizabeth Rowe, formerly Singer (1674-1737).
Source: NUC; BLC **Rec # 17450**

The English Exposé; or, Men and women "abroad" and "at home." In four volumes. By a modern antique, author of *Celia in Search of a Husband, &c.* [*Quotation.*] [Medora Gordon Byron.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [227; 258; 238; 242]
Genre: novel ***Q(t.p.)***: attributed prose; Bacon ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Lord Kaimes, Goldsmith, Della Philosophia Morale (prose), Dr. Blair (prose), Swift, Thomson, Esina (prose), Prior, Cowper, Shakespeare, "Hints of Toleration" (prose), Young
Rev: *CR* (Dec. 1814): *MR* (July 1815)
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] **Rec # 950**

Ethelinde; or, The recluse of the lake. A novel. In five volumes. By Charlotte Smith, author of *Emmeline, Montalbert, Young Philosopher, &c. &c.* A new edition.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
Genre: novel ***OthrEd***: first published 1789
Source: DB [inspected copy] **Rec # 5680**

Fables. [John Gay.] [New edition.]
London, Printed at the Minerva Press for A. K. Newman and Co., 1814.
Genre: collection of fables ***Frnt***: yes ***OthrEd***: first published 1727, 1738; first Minerva edition 1795
Price: 1s. 3d., in red sheep "for the Instruction and Amusement of Youth" <ad Affectionate Brothers 1816>
Source: NUC **Rec # 7150**

The History of a Clergyman's Widow and her Young Family. By the author of *The Officer's Widow; Merchant's Widow; Daughter-in-Law; Sisters; Panorama of Europe, &c. &c.* [*Quotation.*] **Second edition.** [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
1 vol. [240]
Genre: novel ***Frnt***: yes; as in 1812 edition ***Pref***: "Advertisement" (2) ***Q(t.p.)***: attributed: Akenside ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: first edition Minerva 1812
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 7220**

The Hypocrite; or, The modern Janus. A novel. In five volumes. By Selina Davenport. [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
5 vol. [221; 222; 243; 259; 261]
Genre: novel ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: no
Price: £1 5s. <ad Spinster's Journal 1816>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 1440**

The Ladies Mirror; or, Mental companion, for the year 1815.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street, and sold by C. Chapple, Pall Mall. [1814.]

Genre: miscellany *Frnt:* by S. Springsguth
Notes: Engraved title-page with vignette by S. Springsguth.
Source: DB [inspected copy] **Rec # 10290**

The Ladies Museum; or, Complete pocket memorandum book, for the year 1815.
London. Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. [1814.]
Genre: memorandum *Frnt:* yes
Notes: Engraved title-page with vignette.
Source: DB [inspected copy] **Rec # 10400**

The Ladies New & Elegant Pocket Book for the year 1815.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street, and sold by Axtell & Purser, Cornhill. [1814.]
Genre: memorandum *Frnt:* yes
Notes: Engraved title-page with vignette.
Source: DB [inspected copy] **Rec # 10450**

Letters from Sicily, in the years 1810, 1811 & 1812 with a short journal of a voyage to Sicily 1810, and an excursion to Syracuse by way of Etna and Catania . . . By Captain William Hanson.
London, Printed by J. Darling, 1814.
1 vol. [137]
Genre: travel literature
Notes: CSt gives title as *Short Journal of a Voyage to Sicily, 1810, and of an Excursion to Syracuse, by Way of Etna and Catania, 1811.*
Source: letter CSt; NUC **Rec # 12270**

Letters from Sicily . . . [a supplement]. [William Hanson.]
Printed by J. Darling, 1814.
50 pp.
Genre: travel literature
Source: NUC **Rec # 16760**

Letters from the Eastern Coast of Spain, in 1813. [William Hanson.]
London, Printed by J. Darling. 1814.
Genre: travel literature
Source: letter CSt **Rec # 12260**

Madelina. A tale founded on facts. In four volumes. By Louisa Sidney Stanhope, author of *Montbrasil Abbey; Di Montranzo; The Age We Live In; Striking Likenesses; Confessional of Valombre, &c. &c. [Quotation.]*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [245; 263; 257; 269]
Genre: epistolary novel *Q(t.p.)*: unattributed
Price: £1 2s. <ad Trecothick Bower 1814>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5790**

The Merchant's Widow and Her Family. By the author of *The Officer's Widow and her Family; Clergyman's Widow and Family; Daughter-in-Law, &c.* [Barbara Hofland.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
1 vol. [236]
Genre: novel *Pref*: "Advertisement" (i-iii) dated July 30th. 1813 *Q(t.p.)*: attributed prose Johnson *ChptDiv*: yes *ChptHd*: no

Price: 2s. 6d. "half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced" <ad Reflection 1836>
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: inspection UA copy; inspection Corvey microfiche; NUC; DB [inspected copy] **Rec # 7250**

Midnight Weddings. By Mrs. [Mary] Meeke. Second edition.
3 vol.
Genre: novel
Price: 15s. <ad St. Kathleen 1820>
Source: DB **Rec # 3910**

The Modern Calypso; or, Widow's captivation. A novel. In four volumes. By Mrs. Ross, author of *The Cousins, Strangers of Lindenfeldt, &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [248; 246; 244; 236]
Genre: novel *Q(t.p.)*: attributed: Carew *ChptDiv*: yes *ChptHd*: headings (e.g., "Téte-à-téte extraordinary")
Source: inspection Corvey microfiche; letter MnU **Rec # 12070**

Montreithe; or, The peer of Scotland. A novel. In four volumes. [*Quotation.* [Amelia Beauclerc.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [259; 308; 288; 303]
Genre: novel *Q(t.p.)*: yes *ChptDiv*: yes *ChptHd*: no
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] **Rec # 230**

Moral Fairy Tales: Containing *Mary and Jane, Letitia and the Fairy, Little Anna, History of Farmer Darwin*, and *Flora and Edward* by Miss [A.] Selwyn; embellished with numerous beautifully-finished engravings.
London: A. K. Newman & Co. Leadenhall-Street, [between 1814 and 1831]. ([London]: Dean & Munday, printers, Threadneedle-street.)
1 vol. [144]
Genre: collection of children's tales
Notes: 4 leaves of plates; MsSMU dates this as [184--], but Dean and Munday were only in business from 1814 to 1831.
Source: letter MsSMU; ESTC **Rec # 11820**

The Novice; or, The heir of Mongomery Castle. A novel. In three volumes. By Matthew Moral, Esq. [*Quotation.*] [Mary Pilkington.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
3 vol.
Genre: novel *Q(t.p.)*: attributed: Shakespeare
Price: 16s. 6d. <ad Affectionate Brothers 1816>
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 8770**

The Prison-House; or, The world we live in. A novel. In four volumes. By Mrs. Bridget Bluemantle, author of *The Vindictive Spirit, Husband and Wife, Monte Video, &c. &c.* [*Quotation.*]
[Elizabeth Thomas.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [235; 226; 229; 235]
Genre: novel *Q(t.p.)*: attributed: Cowper *ChptDiv*: yes *ChptHd*: quotations; unattributed

Price: £1 2s. <ad Affectionate Brothers 1816>
Notes: Mrs. Elizabeth Thomas, wife of the Vicar of Tidenham. <NcU>
Source: inspection Corvey microfiche; letter NcU; BLC; DB [inspected copy] **Rec # 450**

The Scotchwoman. A novel. In three volumes. By A[nthony] F[rederick] Holstein, author of *Sir Owen Glendowr; Love, Mystery, and Misery; The Assassin of St. Glenroy; Inhabitants of Earth; Bouverie; The Modern Kate; Miseries of an Heiress, &c. &c.*
London: Printed at the Minerva-Press, For A. K. Newman and Co. Leadenhall-Street. 1814.
3 vol. [233; 211; 226]
Genre: novel *Frnt*: no *S.L.*: no *Ded*: no *Pref*: no *Intro*: no *Q(t.p.)*: no *ChptDiv*: yes
ChptHd: quotations; attributed: Moore, Dr. Fordyce, Crabbe, Rogers, Thomson, Lord Byron, Gay, Pope, Akenside, Collins, Otway, Shakespeare, Milton, Beattie, Noyes, Home, Addison, Burns, Smollett, Cumberland
Price: 15s. <ad Affectionate Brothers 1816>
Rev: *MR* (July 1815)
Source: inspection Corvey microfiche; DB **Rec # 2590**

The Sisters. A domestic tale. By Mrs. [Barbara] Hofland, author of *The Clergyman's Widow and Family; Merchant's Widow and Family; Panorama of Europe; Young Northern Traveller, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814. (Colophon: Printed by J. Raw, Ipswich.)
1 vol.
Genre: novel *Q(t.p.)*: yes
Price: 4s. "For the Instruction and Amusement of Youth" <ad Affectionate Brothers 1816>
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: DB [inspected copy] **Rec # 7270**

Tales of the Passions; in which is attempted an illustration of their effects on the human mind: each tale comprised in one volume, and forming the subject on a single passion. By George Moore. [*Quotation.*] Second edition.
Printed for A. K. Newman and Co. Leadenhall-Street, and B. and R. Crosby and Co. Stationer's Court. 1814. (Colophon: Printed by S. Hamilton, Weybridge, Surrey.)
2 vol. [415; 455]
Genre: collection of tales; didactic *Ded*: To a British public "whose patronage is the most desirable reward of British genius"; second tale is dedicated to a mother *Pref*: general preface vol. 1; prefaces to each tale *Q(t.p.)*: attributed: Collins *OthrEd*: 1811 edition by Wilkie *Motifs*: courtesan; seduction; rape; drugged heroine; rescue (mad dog); motherless heroine; suicide of heroine (poison); madness; revenge; missing child
Plot: "The Courtezan: An English Tale": Opens with a courtesan and Montalbert joining forces to enact revenge against common enemy. She is a spectral figure of disease and decay who as a girl had been raped and deserted by villain, beginning her descent into ruin. Villain had seduced Montalbert's wife. Complicated plan of revenge is to be enacted on villain's children. Courtesan, however, finds that she still cares for the villain when she sees him dying. She refuses to continue with the plan and commits suicide. Montalbert presses on only to go mad when he discovers the instrument of his revenge is actually his own son.
Price: 10s. 6d. <ad St. Kathleen 1820>
Notes: Each volume has one tale. Each tale has own title page, half title, dedication, and preface: vol. 1 is missing pages 324-25.
Source: inspection Corvey microfiche; DB Sup [Adv. 1815; MLC 1818] **Rec # 14150**

Trecothick Bower; or, The lady of the west country. A tale. In three volumes. By Regina Maria

Roche, author of *The Children of the Abbey; Discarded Son; Houses of Osma and Almeria; Monastery of St. Columb; Vicar of Lansdowne, &c. &c.*
London: Printed at the Minerva-Press, for Lane, Newman, and Co. Leadenhall-Street. 1814.
3 vol. [264; 258; 263]
Genre: novel ***Q(t.p.)***: attributed: Mallet
Price: 18s. <ad St. Kathleen 1820>
Rev: *CR* (Jan. 1814)
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection UA copy; inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 5130**

Urbino; or, The vaults of Lepanto. A romance. By T. R. Tuckett, Esq.
3 vol.
Genre: novel
Source: DB **Rec # 6160**

Veterinary Medicine and Therapeutics; containing the effects of medicine on various animals; the symptoms, causes, and treatment of diseases; with a select collection of formulaes. By W. Peck.
London, Newman and Co., 1814.
1 vol. [175]
Genre: non-fiction
Price: 10s. 6d.
Notes: Illustrated.
Source: NUC; DB **Rec # 4570**

A Visit to London; or, Emily and her friends. A novel. In four volumes. By Mrs. [Barbara] Hofland, author of *The Clergyman's Widow; Officer's Widow; Merchant's Widow; Daughter-in-law; Sisters; Says She to Her Neighbour; Panorama of Europe; &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1814.
4 vol. [251; 272; 306; 289]
Genre: novel ***Ded***: to the Queen, with permission ***Q(t.p.)***: attributed: Spenser ***ChptDiv***: yes
ChptHd: no, except first chapter of vol. 1 which has a quotation from the *Rambler*
Price: £1 4s. <ad Affectionate Brothers 1816>
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: inspection Corvey microfiche; DB **Rec # 2690**

1815

The Bachelor's Journal, inscribed (without permission) to the girls of England. In two volumes. Edited by Miss [Medora Gordon] Byron, author of *The Englishwoman, The Englishman, Hours of Affluence and Days of Indigence, Alderman and Peer, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
2 vol. [249; 237]
Genre: novel ***Q(t.p.)***: attributed: Savage ***ChptDiv***: no
Price: 10s. 6d. <ad Affectionate Brothers 1816>
Rev: *CR* (Mar. 1815); *MR* (June 1815)
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 960**

The Baron of Falconberg; or, Childe Harolde in Prose. In three volumes. By Mrs. Bridget Bluemantle, author of *The Prison House, Vindictive Spirit, Mortimer Hall, Monte Video, Husband and Wife, &c. &c.* [*Quotation.*] [Elizabeth Thomas.]

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol. [209; 256; 234]
Genre: novel ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: quotations; not attributed (mostly from "Childe Harold") ***Motifs***: extensive poetry in text
Price: 15s. <ad Affectionate Brothers 1816>
Source: inspected Corvey microfiche; BLC; DB [inspected copy] **Rec # 460**

Barozzi; or, The Venetian sorceress. A romance of the sixteenth century. In two volumes. By Mrs. [Catharine] Smith, author of *The Caledonian Bandit, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
2 vol. [229; 241]
Genre: novel ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The Assassins") ***OthrEd***: Arno P, 1977 (ed. Devendra P. Varma)
Price: 10s. 6d. <ad Affectionate Brothers 1816>
Notes: Catharine Smith of the Haymarket Theatre.
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 5670**

The Border Chieftains; or, Love and chivalry. A novel. In three volumes. By Miss [Mary] Houghton, author of *The mysteries of the forest, &c.* Second edition.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol.
Genre: novel
Price: 18s. <ad Affectionate Brothers 1816>
Source: DB [inspected copy] **Rec # 2730**

The Butterfly's Ball and Grasshopper's Feast. [William Roscoe.]
London: Dean and Munday, and A. K. Newman, [ca. 1815.]
31 pp.
Genre: children's literature
Notes: ill. t.p. and cover; *The Butterfly's Ball* appeared in the *Gentleman's Magazine* (Nov. 1806).
Source: letter McGill **Rec # 12060**

Celebrity; or The unfortunate choice. A novel. In three volumes. By Mrs. [Mary] Pilkington, author of *Crimes and Characters; Sinclair, or The mysterious orphan; Novice, or The heir of Montgomery Castle, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol. [288; 249; 238]
Genre: novel; *Bildungsroman*; wedlock ***Q(t.p.)***: attributed: Brooke ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: Ireland, London ***Motifs***: rural-urban; coquette
Plot: Hero a young man of good brith whose grandfather was a youngest son who had decided to become a merchant, as did the hero's father. Father had married coquette. Augustus Fitzroy is brilliant and accomplished, but his weakness is his desire for fame. Tries to attain fame politically, then through the beauty of his wife. He is tempted to have an affair with a married flirt, the depraved Lady Beauchamp. Augustus is married by the beginning of the second volume to the lovely Selina (patient, good woman who guides her husband aright). By the end of the novel Augustus has returned to London and is morally correct.
Price: 15s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4750**

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche, author of *The Houses of Osma and Almeria, Trecothick Bower, Monastery of St. Columb, &c. &c.* [*Quotation.*] Seventh edition.

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol.
Genre: novel; gothic elements; euphoric courtship ***Q(t.p.)***: yes ***Motifs***: gothic elements ***OthrEd***: first edition Minerva 1796
Price: £1 4s. <ad Affectionate Brothers 1816>
Notes: Regina Maria Roche, formerly Dalton.
Source: DB [inspected copy] **Rec # 5030**

Dangerous Secrets. A novel. In two volumes.
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
2 vol. [201; 210]
Genre: novel ***Intro***: (v-vii) in verse ("Introductory Lines") ***Q(t.p.)***: two attributed: Bernard (French, untrans.), Shakespeare ***ChptDiv***: yes ***ChptHd***: headings (e.g., "The Fatal Denunciation")
Price: 10s. 6d. <ad Affectionate Brothers 1816>
Notes: Advertisement adds to title "a Scottish tale."
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9650**

The Discontented Man; or Love and reason. A novel. In three volumes. By Anthony Frederick Holstein, author of *Sir Owen Glendowr; Love, Mystery, and Misery; Bouverie; The Inhabitants of Earth; Modern Kate; Miseries of an Heiress; Lady Durnevor; Scotchwoman, &c. &c.* [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol. [219; 225; 244]
Genre: novel ***Pref***: (v-xi) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: both quotations and headings (e.g., "The Bachelor's Abigail"); attributed: *Goldsmith, Burns, *Shakespeare, Green, *Byron, Langhorne, Grainger, *Scott, Drummond, Cowper, Young, Beattie, Dryden, Hayley, Hull, Warton, Thomson, Carter, Falconar, Pope, Fordyce, Green, Prior, Sheridan, Akenside, Hudson ***Price***: 16s. 6d. <ad Affectionate Brothers 1816>
Rev: *CR* (Oct. 1815); *MR* (Jan. 1816)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2600**

Donald Monteith, the handsomest man of the age. A novel. In five volumes. By Selina Davenport, author of *The Hypocrite, or The modern Janus; The Sons of the Viscount and Daughters of the Earl, &c.* [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
5 vol. [212; 229; 251; 264; 268]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Price: £1 5s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 1450**

Duncan and Peggy. [Elizabeth Helme.] [Second edition.]
3 vol.
Genre: novel
Notes: Advertisements in *Affectionate Brothers* (1816) and *Woman or Minor Maxims* (1818) have "new edition" for 15s.
Source: NUC **Rec # 2340**

The English Hermit, or, Surprising adventures of Philip Quarll: who was discovered on an uninhabited island in the South Sea, where he lived above fifty years, without any human assistance. [Peter Longueville.]
London: Printed and sold by Dean and Munday . . . , 1815. [Note: imprint of A. K. Newman

appears on added engraved t.p.]
1 vol. [286]
Genre: fictional biography ***Front***: yes ***OthrEd***: first published 1727; first Minerva 1786
Source: letter Piermont Morgan Library **Rec # 16310**

Evelina; or, A young lady's entrance into the world. A novel. In two volumes. By the author of *Cecilia, Camilla*, and *The Wanderer*. A new edition. [Frances Burney.]
London, printed for A. K. Newman and Co., [at the Minerva Press], 1815.
2 vol.
Genre: novel ***OthrEd***: First published 1778
Price: 8s. <ad Affectionate Brothers 1816>
Rev: Stonehill, New series, Cat. No. 19, item 67.
Source: letter NcU; DB **Rec # 15330**

The Family Estate; or Lost and won. A novel. In three volumes. By Mrs. Ross, author of *The Cousins, Modern Calypso, Strangers of Lindenfeldt, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol. [225; 252; 234]
Genre: novel ***Q(t.p.)***: attributed: Lansdowne ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Young, Moore, Pope, Nugent, Cowper, Horace (translation [Francis]), Sterne (prose), Akenside, Lloyd, Goldsmith, Shenstone, Byron, Brooks, Gray, "Old Scotch Ballad," Warton, Smith, "Old Song," Savage, Cartwright
Price: 15s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5210**

A Father As He Should Be. A novel. In four volumes. By Mrs. [Barbara] Hofland, author of *Says She to her Neighbour, Clergyman's Widow, Visit to London, Patience and Perseverance, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol. [262; 276; 274; 291]
Genre: novel ***Ded***: "To Her Royal Highness The Princess Elizabeth, This Work is (By Her Royal Highness's Permission) Most Humbly Dedicated, By Her Most Dutiful, Most Devoted, Very Grateful and Obedient Servent, B. Hofland." ***Q(t.p.)***: attributed: Rambler ***OthrEd***: yes
Price: £1 4s. <ad Affectionate Brothers 1816>
Rev: *CR* (July 1815)
Notes: Barbara Hofland, also Hoole, also Wreaks.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2700**

The History of Sandford & Merton by Mr. Thomas Day; with an account of the author; complete in one volume.
London: Printed for Walker and Edwards; J. Richardson; F. C. and J. Rivington; J. Nunn; Law and Whittaker; Newman and Co.; Lackington and Co.; Longman, Hurst, Rees, Orme, and Brown; Cadell and Davies; Black and Co,; Sherwood, Neely, and Jones; R. Scholey; Baldwin, Cradock, and Joy; Gale and Fenner; and B. Reynolds; by J. F. Dove . . ., 1815.
420 pp.
Genre: children's literature ***Front***: signed T. Uwins del. C. Warren sculp. ***OthrEd***: in 3 volumes. 1783-9
Notes: Added engraved titlepage.
Source: ESTC **Rec # 17560**

The Ladies Mirror, or Mental companion for the year 1815.
Genre: miscellany

Notes: Engraved title page.
Source: BLC **Rec # 11610**

The Ladies Museum; or, Complete pocket memorandum book for the year 1816.
London, printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. [1815.]
Genre: memorandum book
Notes: Engraved title-page with vignette.
Source: BLC; DB **Rec # 10410**

Lady Jane's Pocket. A novel. In four volumes. By the author of *Silvanella, or The gipsey*. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol.
Genre: novel; euphoric courtship ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Motifs***: working women (governess); learned women; novel reading condemned
Plot: Heroine's father is "an antiquarian, a natural philosopher, and a judge of pictures" who marries a widow in order to obtain the skeleton of a "chicken mammoth" which she owns, and which he has been longing to add to his collection. She is also a collector and marries him to obtain access to rooms large enough to display her treasures. Scientific women are presented as sloppy, ridiculous, dirty women who are unnatural mothers. The heroine, who falls in love with her step-mother's son, is forced forced to work as a governess and endures a number of bad positions after the death of her father. The hero discovers a package of papers in a red velvet pocket in his mother's collection, concerning a legacy for friends. They are in Quebec and this money means the difference between survival and starvation for them. The hero immediately races off to Quebec to deliver the papers. Eventually, the hero and heroine are rewarded with marriage and a curacy.
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10470**

The Letters of Junius. [Sir Philip Francis.]
London: A. K. Newman, 1815.
1 vol. [378]
Genre: **collection of letters** ***OthrEd***: letters first appeared in 1769; first collected in 1772 <CBEL>
Source: letter State Library of Victoria **Rec # 17300**

The Miseries and Pleasures of Matrimony; or, The first husband and the second. A novel. In four volumes. [*Quotation*.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol.
Genre: novel ***Q(t.p.)***: yes
Price: £1 4s. <ad Affectionate Brothers 1816>
Source: DB [inspected copy] **Rec # 13490**

Paired--Not Matched; or Matrimony in the nineteenth century. A novel. In four volumes. By Mrs. Ross, author of *The Modern Calypso, &c. &c.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol. [253; 252; 200; 210]
Genre: novel ***Q(t.p.)***: attributed: Young ***ChptDiv***: yes ***ChptHd***: headings (e.g., "A Wedding")
Price: £1 <ad Affectionate Brothers 1816>
Rev: *CR* (Aug. 1815)
Source: inspection UA copy; inspection Corvey microfiche: letter MnU: DB [inspected copy]

Rec # 5220

The Poetical Garland; or, Pleasing tales in easy verse.
London: Dean and Munday, and A. K. Newman, [1815].
31 pp.
Genre: poetry
Source: letter McGill **Rec # 12040**

The Royal Wanderer; or, The exile of England. By Algernon.
3 vol.
Genre: novel ***OthrEd***: 1815 edition by Johnston
Price: 16s. 6d.
Source: DB Sup [English Catalogue of Books 1802-1836 1815] **Rec # 16100**

Secret Avengers; or, The rock of Glotzden. A romance. In four volumes. By Anne of Swansea, author of *Cambrian Pictures; Sicilian Mysteries; Conviction, &c. &c.* [*Quotation.*] [Ann Hatton.]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol. [281; 278; 305; 310]
Genre: novel ***Ded***: To Miss [Catharine] Smith, of the Theatre Royal, Drury-Lane, signed "The Authoress" and dated March 2, 1814. ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: prose, poetry quotations; attributed: Brooke, Shakespeare, Scott (Lady of the Lake), A. I. H. ***Motifs***: extensive poetry in text
Price: £1 4s. <ad Affectionate Brothers 1816>
Notes: Ann Julia Hatton, formerly Kemble, formerly Curtis. The dedicatee, Catherine Smith, also published with Minerva.
Source: inspection Corvey microfiche; BLC; DB [inspected copy] **Rec # 9180**

The Spanish Campaign; or, The Jew. A Novel. In three volumes. By Mrs. [Mary] Meeke, author of *Conscience, Matrimony, Midnight weddings, Nine Days' Wonder, Tale of Mystery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
3 vol. [209; 202; 244]
Genre: novel ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: no ***Price***: 18s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4060**

Theresa; or, The wizard's fate. A romance. In four volumes. By a member of the Inner Temple. *Quotation.*
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol. [258; 262; 259; 258]
Genre: novel ***Frnt***: no ***Q(t.p.)***: attributed untrans. Greek: Longus ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Gray, Gresset, Shakespeare, Corneille, Lee, Spenser, Longus (untrans. Greek), Euripides (untrans. Greek), Southey, Ariosto (untrans. Italian), Malherbe (untrans. French), Young, Milton, Thompson, Corsini (untrans.), Cartwright, St. Lambert, Petrarca, "Marmion," Akenside, Blair, Aeschylus (untrans.), "The Lady Of The Lake," Virgil (untrans.), Maffet (untrans.), Parnell
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11280**

Treachery; or, The grave of Antoinette. A romance, interspersed with poetry. In four volumes. By Louisa Sidney Stanhope, author of *Di Montranzo; Confessional of Valombre; Age We Live In;*

***Montbrasil Abbey; The Bandit's Bride, &c. &c.* [*Quotation.*]**
London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1815.
4 vol. [267; 258; 271; 274]
Genre: novel ***Q(t.p.)***: attributed: Harvard ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Milton, Rowe, Shakespeare, Thomson, Glover, Congreve, Tracy, Young, Trap, Cunningham, Brooke, Spenser, "Ossian," Shirley, Greville, Pope, Coleridge, Cotton, Burns, Almida, Dryden, Lee, Mason, Smollett, Byron, Francis, Phillips, Haywood, Rogers ***Motifs***: extensive poetry in text
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5800**

Vaga; or, A view of nature. [Frances Peck.] [Second edition.]
3 vol.
Genre: novel ***OthrEd***: 1813 edition by Robinson
Price: 18s. <ad Affectionate Brothers 1816>
Source: NUC; DB Sup [Adv 1815; MLC 1818] **Rec # 7380**

1816

The Abbess of Valtiera; or, The sorrows of a falsehood. A romance. In four volumes. By Agnes Lancaster. [*Two quotations.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [265; 252; 236; 238]
Genre: novel ***Q(t.p.)***: 2, attributed by title: Shakespeare ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [by inspection] **Rec # 3290**

Abelard and Eloise. [New edition.]
Genre: "For the instruction and amusement of youth"
Price: 4s.
Notes: Elegant plates.
Source: ad *Affectionate Brothers* 1816 **Rec # 15380**

The Affectionate Brothers. A tale. In two volumes. By Mrs. [Barbara] Hofland. author of *The Clergyman's Widow, The Panorama of Europe, &c. &c.* [Barbara Hofland.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
2 vol. [140; 134]
Genre: novel; sentimental; youth ***Frnt***: yes ***Q(t.p.)***: attributed: Beattie ***ChptDiv***: yes ***ChptHd***: no
Price: 5s. <ad Affectionate Brothers 1816>
Notes: Barbara Hofland, formerly Wreaks, also Hoole.
Source: inspection UA copy; NUC; BLC; DB [inspected copy] **Rec # 7200**

Biography of a Spaniel. To which is annexed, *The Idiot, a tale.*
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
1 vol. [139]
Genre: youth; fiction ***Frnt***: by J. Hopwood after W. Hopwood
Notes: Tail-piece.
Source: inspection UA copy; DB [inspected copy] **Rec # 8520**

Brougham Castle. A novel. In two volumes. By Jane Harvey, author of *Auberry Stanhope, Ethelia, Castle of Tynemouth, Warkfield Castle, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
2 vol. [242; 226]

Genre: novel; courtship ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***: 17th century; northern England (rural); Ireland ***Motifs***: footnotes (many); illegitimacy; filial obedience; mysterious foundlings; suggestions of incest; deathbed scene; extensive poetry in text (by hero and heroine)

Plot: not entered

Notes: "[S]uggested by a striking passage in Mrs. Radcliffe's *Journey Through Holland . . . and . . . A Tour to The Lakes*, 1795, pp. 426-31, where she describes at length `Brougham Castle, venerable for its well-certified antiquity, and for the hoary masses it now exhibits.' She romantically remarks of the hawthorn and ash springing from the ruins that `at the transforming hour of twilight, the superstitious eye might mistake them for spectres of some early possessor of the castle, restless from guilt, or of some sufferer persevering from vengeance" <Summers GQ 86>

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2250**

The Children of the Abbey. A tale. In four volumes. By Regina Maria Roche, author of *The Houses of Osma and Almeria, Trecothick Bower, Monastery of St. Columb &c. &c.* [*Quotation.*] Eighth edition.

London: Printed at the Minerva-Press, for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol.

Genre: novel; gothic; euphoric courtship ***Ded***: as in 1796 edition ***Q(t.p.)***: yes ***OthrEd***: first edition Minerva 1796

Notes: Regina Maria Roche, formerly Dalton.

Source: DB [inspected copy] **Rec # 5040**

Chronicles of an Ilustrious House; or The peer, the lawyer, and the hunchback. A novel. In five volumes. Embellished with characters and anecdotes of wellknown persons. By Anne of Swansea, author of *Cambrian Pictures, Sicilian Mysteries, Conviction, Secret Avengers, &c. &c.* [*Two quotations.*]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
5 vol. [269; 267; 343; 346; 330]

Genre: novel ***Q(t.p.)***: 2 unattributed: untrans. French, untrans. Latin ***ChptDiv***: yes ***ChptHd***: quotations; many not attributed: *Shakespeare, Gray, Beaumont and Fletcher, Lennox (prose), Zimmerman (prose), Byron, Scott

Rev: *MR* (Apr. 1816)

Notes: Anne of Swansea: pseudonym of Ann Julia Hatton, also Curtis, also Kemble.

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9150**

The Days of Harold. A metrical tale. By John Benjamin Rogers. [*Quotation.*]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
1 vol.

Genre: narrative poetry ***Frnt***: by S. Springsguth after H. Corbould ***Q(t.p.)***: unattributed

Rev: *CR* (Apr. 1816); *MR* (July 1816)

Source: DB [inspected copy] **Rec # 5140**

Diurnal Events; or The antipodes to romance. A novel. In four volumes. By the author of *The Sailor [Boy] and [The] Soldier Boy.* [*Quotation.*] [Rosalia St. Clair.]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [232; 204; 221; 236]

Genre: novel; courtship ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no ***Nar***: 3rd-p. ***Settings***: rural England ***Motifs***: sister heroines; filial sacrifice; exemplary heroine; May-Dec. marriage; heroine kept from marrying because of half-promise to another

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9740**

Domestic Comforts. A tale founded on facts. For the use of young people. By Mrs. Frances Kelly. [New edition.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816
Genre: youth ***Frnt***: yes ***Ded***: as in 1808 edition
Source: DB [inspected copy] **Rec # 3050**

Early Feuds; or, Fortune's frolics. A novel. In three volumes. By the author of *Geraldwood, But Which? Villeroy, Sigismar, &c.* [*Quotation.*] [Henry Whitfield.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
3 vol. [226; 274; 260]
Genre: novel ***Q(t.p.)***: attributed: Hill ***ChptDiv***: yes ***ChptHd***: no
Price: 15s. <ad Affectionate Brothers 1816>
Notes: Volume I of Corvey copy has spine labels with title, volume numbers, and price (15s.)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6310**

Elizabeth de Mowbray; or, The heir of Douglas. A romance of the thirteenth century. In four volumes. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [283; 320; 355; 284]
Genre: novel; historical ***Q(t.p.)***: attributed by title: "Exile of Erin" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, *Otway, Milton, Hill, Savage, *Dryden, Johnson, Smith, Trap, Beaumont, Higgins, Smollett, Miller, Sedley, Lansdown, Middleton, Lee, Scott, Thomson, Fletcher, Whitehead, Rowe, Congreve, Southern
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9820**

Emmeline, the Orphan of the Castle. [Charlotte Smith.] [Fifth edition.]
4 vol.
Genre: novel ***OthrEd***: first published 1788 by Cadell
Notes: Ad for *Woman; or, Minor Maxims* (1818) offers "new edition" for £1 2s.
Source: NUC **Rec # 7550**

Fables. [John Gay.] [New edition.]
London. Printed at the Minerva Press, for A. K. Newman & Co., 1816.
1 vol. [167]
Genre: collection of fables ***OthrEd***: first published 1727, 1738; first Minerva edition 1795
Source: NUC **Rec # 7160**

Faith and Fiction, or Shining lights in a dark generation. A novel. In five volumes. By Elizabeth Bennett. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
5 vol. [256; 306; 336; 328; 284]
Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Goldsmith, Shakespeare, Young, T. Moore, Montgomery, Camoens, Shenstone, "Cato" [Addison], H. More, Langhorne, Lee
Notes: Attributed as a posthumous publication of Mrs. A. M. Bennett [d. 1808] by Watt and the BLC.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 360**

Godfrey Ranger. A novel. In three volumes. By D[avid] W[illiam] Paynter.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1816. (Colophon: Deans, Printers, Manchester.)

3 vol. [259; 272; 345]
Genre: novel ***Pref***: "Publisher's Preface" (iii-x) ***Q(t.p.)***: 2, attributed: Horace, Virgil (both untrans.) ***ChptDiv***: yes ***ChptHd***: yes ***OthrEd***: 1813 edition (*The History and Adventures of Godfrey Ranger*. Manchester, R. &. W. Dean)
Price: 16s. 6d. <DB Sup>
Notes: Remainder publication.
Source: inspection Corvey microfiche **Rec # 14180**

Hermione; or, The defaulter. A novel. In two volumes. By Caroline Scott. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
2 vol. [231; 223]
Genre: novel ***Pref***: Admonition to "Parents! Sons! daughters!" ***Q(t.p.)***: attributed: Davenant ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 1843
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 17090**

Husband Hunters!!! A novel. In four volumes. By the author of *Montreithe, or The peer of Scotland*. [*Quotation*.] [Amelia Beauclerc.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [232; 229; 249; 230]
Genre: novel ***Q(t.p.)***: attributed: Pope ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] **Rec # 240**

The Ladies Mirror; or, Mental companion, for the year 1817.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street, and sold by C. Chapple, Pall Mall. [1816.]
Genre: miscellany ***Frnt***: by S. Springsguth
Notes: Engraved titl-page, with vignette by S. Springsguth.
Source: DB [inspected t.p. only] **Rec # 10300**

The Ladies Museum; or, Complete pocket memorandum book, for the year 1817.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. [1816.]
Genre: memorandum
Notes: Engraved title-page with vignette.
Source: DB [inspected t.p. only] **Rec # 10420**

The Lairds of Glenfern; or, Highlanders of the nineteenth century. A tale. In two volumes. By Mary Johnston. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
2 vol. [245; 236]
Genre: novel ***Pref***: (v-vi) ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: quotations: attributed: Glover, Thomson, Shakespeare, Akenside, Addison, Havard, Rowe, Lee, Mallet, Spenser, Beloe
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3000**

The Maid of Moscow; or, Iwanowna: a novel. [Barbara Hofland.] [Second edition.]
London: A. K. Newman and Co., 1816.
2 vol.
Genre: novel ***OthrEd***: 1813 edn. by Robinson (*Iwanowna, or the Maid of Moscow*)
Price: 10s. <DB Sup>
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: letter MnU; DB Sup. **Rec # 11980**

Mary and Fanny. A narrative. By Juvenis. [*Quotation.*]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
1 vol. [263]
Genre: novel ***Frnt***: yes ***Q(t.p.)***: yes ***ChptDiv***: yes (only Chapter 1) ***ChptHd***: no ***Pro***: dual heroines ***Nar***: 3rd-p. ***Settings***: rural England ***Motifs***: didactic; education; description of a subscription library; inset tales; footnotes; heroine from trade background; desire to be in fashion leads to death sentence for young woman; death of heroine; poetry in text
Plot: After benevolent pastor loses family to illness he and Mary, the young daughter of a neighbour, take on the education of an orphaned tradesman's daughter, Fanny. The education takes the form of many long dialogues about the sciences and such topics as capital punishment and the penal system. Fanny proves "docile, affectionate, and diligent" and after Mary dies of consumption (coffin is carried by "six young girls plainly dressed in white") inherits enough money from her to complete her education and maintain her independence.
Price: 4s.; 4s. 6d
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10580**

Matilda; or, The Barbadoes girl. A tale for young people. By the author of *The Clergyman's Widow and Family, Merchant's Widow and Family, Affectionate Brothers, Panorama of Europe, The Sisters, &c.* [*Two quotations.*] [Barbara Hofland.]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
1 vol. [250]
Genre: novel; youth ***Frnt***: yes ***Q(t.p.)***: 2, attributed: Bacon, Addison ***ChptDiv***: yes ***ChptHd***: no
OthrEd: later editions entitled *The Barbadoes Girl* (1819, *1825, *1840)
Price: 4s.
Notes: Barbara Hofland, formerly Wreaks, also Hoole.
Source: inspection Corvey microfiche; NUC; DB [inspected copy] **Rec # 7240**

Minor Morals, interspersed with sketches of natural history, historical anecdotes, and original stories. In two volumes. By Charlotte Smith, author of *Rural Walks* and *Rambles Farther*. A new edition.

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816. [In vol. 2, for *1816* read *1817*]
2 vol.
Genre: collection (?) ***Frnt***: vol. 1 front. by J. Mitchell ***Ded***: To Lady Caroline Ponsonby
OthrEd: Sampson Low 1798
Price: 5s.
Notes: ESTC and NUC date as 1817 but likely an error due to titlepage date error.
Source: ESTC; NUC; DB [inspected copy] **Rec # 5690**

My Bird and My Dog. A tale for youth. By the author of *The Citizen's Daughter, Idiot Heiress, &c.* [*Quotation.*]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
1 vol. [119]
Genre: youth; fiction ***Frnt***: yes ***Q(t.p.)***: yes
Price: 1s. 6d.; 2s.
Source: DB [inspected copy] **Rec # 10790**

The Original of the Miniature. A novel. In four volumes. By Selina Davenport, author of *The Hypocrite, or Modern Janus, The Sons of the Viscount and Daughters of the Earl, Donald Monteith, &c. &c.* [*Quotation.*]

London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [227; 229; 246; 246]

Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no (except 1st)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1460**

The Orphan of Tintern Abbey. A novel. In three volumes. By Sophia F. Ziegenhirt, author of *Seabrook Village*, and several historical abridgements. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
3 vol. [220; 253; 258]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Rev: *MR* (Apr. 1816)
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6440**

Owen Castle; or, Which is the Heroine? [Mary Ann Sullivan.]
London: Minerva-Press for A. K. Newman, 1816.
Genre: novel
Source: Frank **Rec # 14280**

Percival Ellingford; or The reformist. A novel. In two volumes. By Mrs. [Sarah] Green, author of *Men of Modern Date, Deception, Festival of St. Jago, &c. &c.* [*Quotation*.] Second edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
2 vol. [254; 199]
Genre: novel ***Pref***: (i-xii) signed "S.G.****." ***Q(t.p.)***: attributed: Sir John Vanbrugh ***ChptDiv***: yes ***ChptHd***: yes ***OthrEd***: first published as *The Reformist!!! A serio-comic political novel* (Minerva 1810) ***Pro***: male ***Nar***: 3rd-p. ***Settings***: rural England; London ***Motifs***: satirical; anti-Methodist; reformed rake; duel; hero attempts suicide; anti-Republicanism; "doubled" heroine (both with same name); elderly coquette
Plot: The male hero embarks on a "spiritual journey of reformation." Hero is constantly exposed to the hypocrisy of fellow Methodists; the objects of his charity always turn out to be imposters. Hero spirals downward from Methodism to atheism to political republicanism, on the way losing the woman who has always loved him (she marries a reformed rake). By the time hero sees the error of his ways, and realizes that all men cannot be equal, his estates are in ruins; he turns to gambling and finally attempts suicide. Saved by heroine with "disfigured face" from smallpox; they find safety within the Establish Church, although it too is criticized for money-making ("it was no *pay*, no *pater noster*").
Notes: Blakey has listed *The Reformist* (2nd edn. 1816) by Sarah Green.
Source: inspection Corvey microfiche **Rec # 13880**

Romantic Facts; or Which is his wife? In four volumes. By the author of *Veronica, or The mysterious stranger*. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
4 vol. [205; 210; 206; 196]
Genre: novel; historical ***Ded***: To E---- L---- ***Pref***: (vii-xi) ***Q(t.p.)***: attributed by title: "Ancient Ballads" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Shaw, Warton (Pleasures of Melancholy) Ovid (original paraphrase), Virgil (untrans.), Dr. Brown's Puilemon, Madame de Gomez, Addison, "Seige of Calais," Wrangham's *Restoration of The Jews*, Thomson, Somerville, Virgil (untrans.), Hoffer's *Address To His Countrymen*, Pope, Racine (with trans.) ***Nar***: addresses reader ***Settings***: Spain ***Motifs***: working women; inset tale; violent death of baby; MSS; actress; footnotes; capture by gypsies; cruel abbess; secret marriage; deathbed scene; Napoleonic wars; hero at war
Plot: Hero is approached by beautiful Spanish women who needs someone to marry her. They marry, spend the night together, but are separated when hero is forced to leave Spain. After learning via newspaper ads that his new wife loves him but must renounce him, hero enlists in Spanish army and returns to Spain to find her. He had thought she was a famous actress in

disguise, but the actress actually is a cousin. Her story is told in an inset tale (raised in convent, secret daughter of duke, after loving mother superior is replaced by someone cruel, she runs away, is captured by gypsies, becomes an actress, marries a poet who--along with their child--is hacked into pieces by French mob). The author goes to some length to assure reader of the truth of this "secret history." After a series of adventures (hero wounded in battle, captured, escaped) reunited with wife and their union is blessed by her father who is discovered to be a duke.
Price: £1 2s. <ad Affectionate Brothers 1816>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11050**

The Sons of St. David. A Cambro-British historical tale, of the fourteenth century. With explanatory notes and references. In three volumes. By Griffiths ap Griffiths, Esq. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
3 vol.
Genre: novel; historical ***Q(t.p.)***: yes ***Motifs***: notes
Source: DB [inspected copy] **Rec # 2110**

The Spinster's Journal. In three volumes. By a Modern Antique, author of *Celia in Search of a Husband, English Exposé, &c.* [Medora Gordon Byron.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1816.
3 vol. [251; 282; 267]
Genre: novel ***Q(t.p.)***: unattributed ***Pro***: female ***Nar***: 1st-p.
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 970**

Walter de Monbary. An historical romance. By Professor Kramer [or rather, by C. B. E. Naubert]. Second edition.
4 vol.
Genre: novel
Price: £1 <ad Affectionate Brothers 1816>
Notes: NUC dates as 1808.
Source: NUC; DB **Rec # 4320**

1817

Alexena; or, The castle of Santa Marco, a romance, in three volumes. Embellished with engravings. [*Quotation.*]
London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Notes: Remainder publication (imprint in vols 2 and 3 is "Dublin: Printed by Brett Smith, Mary Street. 1817").
Source: DB [inspected copy] **Rec # 9260**

The Balance of Comfort; or the Old Maid and Married Woman. A novel. In three volumes. By Mrs. Ross, author of *The Marchioness, The Cousins, Family Estate, Modern Calypso, Paired--Not Matched, &c.*
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [269; 279; 282]
Genre: novel ***Q(t.p.)***: 2. one attributed (Cowper), one unattributed untrans. Latin ***ChptDiv***: yes ***ChptHd***: no
Notes: Tracy gives publication date as 1816.
Source: inspection Corvey microfiche **Rec # 17020**

The Balance of Comfort; or, The old maid and married woman. A novel. In three volumes. By Mrs. Ross. Second edition.
London: Printed at the Minerva Press for A. K. Newwman and Co. . . ., 1817.
3 vol.
Genre: novel
Source: letter TxU **Rec # 12420**

The Balance of Comfort; or The old maid and married woman. A novel. In three volumes. By Mrs. Ross, author of *The Marchioness, The Cousins, Family Estate, Modern Calypso, Paired--Not Matched, Strangers of Lindenfeldt, France and England, &c.* [*Two quotations.*] Third edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [247; 271; 272]
Genre: novel ***Q(t.p.)***: 2, attributed: Cowper; untrans. Latin ***ChptDiv***: yes ***ChptHd***: quotations; attributed
Source: inspection UA copy; letter NcU; DB [inspected copy] **Rec # 5230**

Beauchamp; or, The wheel of fortune. A novel. In four volumes. By James Holroyd Fielding, editor of *Some Account of Myself, by Charles Earl of Erpingham, &c. &c.*
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
4 vol.
Genre: novel
Price: £1 2s. <ad St. Kathleen 1820>
Source: DB [inspected copy] **Rec # 1760**

The Blind Beggar; or the fountain of St. Catherine. A novel. In four volumes. By Ducray Dumenil [i.e., Francois Guillaume Ducray-Dumesnil], author of *Julien, or My father's house; Little Chimer; Tale of Mystery; Victor, or Child of the forest, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
4 vol. [263; 240; 291; 280]
Genre: novel; adventure; euphoric courtship ***Q(t.p.)***: attributed: Tracy ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Nar***: 3rd-p. ***Settings***: France; Italy ***Motifs***: foundling; switched babies; sold child; banditti; apparent premarital sex; hermits; heroine kidnapped; secret marriage; imprisonment; filial obedience; illegitimacy; dream vision/ghost; issues of identity
Plot: A story centred around identity problems. The hero consults with the Blind Beggar before his marriage and learns that he is the result of a secret marriage between a couple from enemy houses; he is actually the beggar's son. The discovery of this secret marriage results in the death of the bride's guardian, the flight of the couple, and the bride's imprisonment. The husband must buy her freedom by "selling" their baby to replace a nobleman's stillborn child. The hero decides not to marry, instead dressing as a hermit and leaving with his father. His return is effected by a "compact of three females"--his mother, fiancée, and a servant--who find him after a number of adventures. Ends with restoration of all honours and marriage of young couple.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1650**

A Bride and no Wife. A novel. In four volumes. By Mrs. Mosse, (late Henrietta Rouviere,) author of *Lussington Abbey, Heirs of Villeroy, Peep at Our Ancestors, Old Irish Baronet, Arrivals from India, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
4 vol. [307; 305; 302; 246]
Genre: novel; euphoric courtship ***Q(t.p.)***: attributed: Dryden ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Scotland ***Motifs***: dialogue; working women (governess); castle
Plot: Promising start. Ann, the daughter of a widowed rector and raised in relative retirement, is

asked to go to a ball by a friend of the family. She creates a sensation, especially with Captain Auberry. By the end of the first volume, her father is dead and Ann is going to work as a governess but she is very happy and being treated as a daughter. In end marries the captain (now Lord Dunbevan) she met at that first ball. Some playing with gothic expectations.
Price: £1 2s. <ad St. Kathleen 1820>
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 4250**

Caroline of Lichtfield. A novel. In three volumes. Translated from the French of Madame [Isabelle] Montolieu, by Thomas Holcroft. [*Quotation.*] New edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street, and Joseph Booker, Bond-Street. 1817.
3 vol.
Genre: novel ***Q(t.p.)***: yes
Price: 15s. <ad Redmond the Rebel 1819>
Source: letter MnU; DB [inspected copy] **Rec # 560**

Claudine; or Pertinacity. A novel. In three volumes. By Mrs. Bridget Bluemantle, author of *Mortimer Hall, The Vindictive Spirit, Prison House, Baron of Falconberg, &c. &c.* [*Quotation.*] [Elizabeth Thomas.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [253; 268; 255]
Genre: novel ***Q(t.p.)***: attributed: (self) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: **Byron: *"The Author"(self); Scott; Rochefoucault (trans.), Crabbe, Burns, Montgomery, "Pilgrims of the Sun," Shenstone, Richards, *Hogg, Hurdis, Shakespeare, "The Siege of Corinth," Prior, Sterne (prose), "Edinburgh Annual Register, 1810," Anstey ***Motifs***: extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 470**

Cottage Stories; or, Tales of my Grandmother. [Catherine George Ward.]
1 vol. [153]
Genre: collection of stories
Notes: Catherine George Ward, later Mason.
Source: BLC **Rec # 8460**

The Deserter. A novel. In four volumes. By Amelia Beauclerc, author of *Montreithe, or The peer of Scotland; Husband Hunters, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
4 vol. [263; 245; 217; 245]
Genre: novel ***Q(t.p.)***: attributed: Byron ***ChptDiv***: yes ***ChptHd***: no
Price: £1 2s. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] **Rec # 250**

Education; or, Elizabeth, her lover and husband. A tale for 1817. In three volumes. By Eliza Taylor. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [211; 227; 233]
Genre: novel ***Pref***: (i-vii) ***Q(t.p.)***: attributed: Southern ***ChptDiv***: yes ***ChptHd***: both headings (e.g., "The Grove") and quotations; attributed: *"Psyche" [Mary Tighe], Young, "Pleasures of Hope," Byron, Falconer, Goldsmith, Campbell, "Pains of Memory," Scott, *Shakespeare, Sir Eustace Grey, Wallenstein, Burns, *Thomson ***Motifs***: extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6110**

Gonzalo de Baldivia; or, A widow's vow. A romantic legend. In four volumes. Inscribed, by

permission, to William Wilberforce, Esq. By the author of *Cambrian Pictures, Sicilian Mysteries, Conviction, Secret Avengers, Chronicles of an Illustrious House, &c. &c.* [*Quotation.*] [Ann Julia Hatton.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
4 vol. [299; 292; 300; 292]
***Genre*: novel *Ded*:** Inscribed, by permission, to William Wilberforce, Esq.; signed: Ann of Swansea; dated July 13, 1816, Carr Street. ***Q(t.p.)*:** unattributed ***ChptDiv*:** yes ***ChptHd*:** quotations; attributed: Shakespeare, A. J. H., Gustavus Vasa [Henry Brooke], "Oppression, a Poem," Sterne ***Motifs*:** extensive poetry in text
Notes: Ann Julia Hatton, also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9170**

Howard Castle; or A romance from the mountains. In five volumes. By a North Briton. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
5 vol. [295; 292; 304; 288; 302]
***Genre*:** novel ***Pref*:** "Address to the public" (v-vii) ***Q(t.p.)*:** attributed: Thomson ***ChptDiv*:** yes ***ChptHd*:** no
***Price*:** £1 7s. 6d. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10130**

The Ladies Mirror; or, Mental companion, for the year 1818.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street, and sold by C. Chapple, Pall Mall. [1817.]
***Genre*:** miscellany ***Frnt*:** by S. Springsguth after Hy. Corbould
Notes: Engraved title-page, with vignette by the same artists (S. Springsguth, Hy. Corbould?).
Source: DB **Rec # 10310**

Leap Year; or Woman's privilege. A novel. In five volumes. By Selina Davenport, author of *The Hypocrite, or Modern Janus; Donald Monteith; Original of the Miniature, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
5 vol. [209; 214; 211; 235; 185]
***Genre*:** novel; courtship ***Q(t.p.)*:** yes ***ChptDiv*:** yes ***ChptHd*:** no ***Settings*:** rural England ***Motifs*:** secret marriage; working woman (governess); heroine in disguise; stillborn child; sham marriage; imprisonment; working-class heroine
Plot: Heroine is a farmer's daughter who has been educated above her station. The family who has raised her are horrified when they learn that their son wants to marry her, but accept the marriage when they discover that even though the heroine loved their son, she did not become his mistress because she had too much respect for his parents. Inset tale of Matilda who had been tricked into bigamous marriage. Cruel real wife arrives as Matilda is about to give birth with result that the child is stillborn. Wife, who is sorry for her excess "passion," arranges governess job for Matilda who goes to India and eventually marries. After widowed Matilda returns, she seeks to be governess of "husband's" children whom she loves for his sake. Other subplots include Lady Louisa who disguises self as poor orphan so she will be loved for her self and a housekeeper who marries up.
***Price*:** £1 5s. ?d. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1470**

The Life of a Recluse. In two volumes. By A. Gibson.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1817. (Colophon: Printed by M. Hage, Newark.)
2 vol. [200; 222]

Genre: novel ***Frnt***: no ***S.L.***: 14 pp. with an "Address to Subscribers" signed A. Gibson, Screveion, near Bingham, August 1, 1815 ***Pref***: yes ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: headings (e.g., "On a subject somewhat too extended for the writer's abilities") ***OthrEd***: 1815 edition by Hage ***Nar***: 1st-p. ***Motifs***: fictionalized autobiography; authorship; extensive footnotes
Plot: Extremely tedious. Author uses skeleton plot about a young man suffering the humiliation of financial difficulties to expound own opinions on Methodism, authorship (romance and novel writers use God's name in vain with their pious ejaculations), education (against the superficial education given girls in boarding schools), etc. Ends with a marriage.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1910**

The Life of Baron Frederic Trenck; containing his adventures, his cruel and excessive sufferings during ten years' imprisonment at the fortress of Magdeburg, by command of the late King of Prussia; also anecdotes, historical, political, and personal. In three volumes. Translated from the German by Thomas Holcroft. Fourth edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol.
Genre: biography; translation
Source: DB [inspected copy] **Rec # 2470**

Memoirs of an American Lady; with sketches of manners and scenery in America, as they existed previous to the revolution, in two volumes by the author of *Letters from the Mountains, &c. &c.* Third edition. [Anne Macvicar Grant.]
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1817.
2 vol. [322; 344]
Genre: biography ***OthrEd***: First published 1808. ***Pro***: travel; customs; native Americans
Price: 12s. <ad Redmond the Rebel 1819>
Notes: Anne Mcvicar Grant, 1755-1838.
Source: DB **Rec # 1990**

Modern Times; or, The age we live in. A posthumous novel. In three volumes. By Elizabeth Helme, author of *St. Clair of the Isles, Farmer of Inglewood Forest, Duncan and Peggy, Pilgrim of the Cross, Penitent of Godstow, &c. &c.* [*Quotation*.] Second edition.
London: Printed [by P. Norbury, Brentford] for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol.
Genre: novel ***Ded***: By William Helme, to the Countess Cowper ***Q(t.p.)***: yes
Source: DB [inspected copy] **Rec # 2390**

The Mysteries of Hungary. A romantic history, of the fifteenth century. In three volumes. By Edward Moore, Esq. author of *Sir Ralph de Bigod, &c. &c.* [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [266; 288; 316]
Genre: novel ***Q(t.p.)***: attributed: Shirley ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4140**

Prejudice; or, Physiognomy. A novel. In three volumes. By Azilé D'Arcy. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [221; 233; 223]
Genre: novel ***Q(t.p.)***: unattributed, untrans. ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: mostly 3rd-p. (vol. 1 epistolary) ***Settings***: country house England; France ***Motifs***: working women; imprisonment; adventures; paired heroines; secret marriage; MSS; libertine; kidnapping; heroine imprisoned for debt; physiognomy; attempted seduction; imprisonment; smugglers
Plot: Similar in theme to *Pride and Prejudice*. Heroine must learn to distrust her "intuitive skill in

phyiognomy" as a guide to character--particularly the hero's character (she believes him proud and haunty). Heroine has a satirical viewpoint, fond of deflating affectation in others. The man she is as good as engaged to turns out to have illegally married hero's sister, whose sensibility had been heightened to dangerous degree by reading romantic poetry and novels. He kidnaps heroine to try to force their marriage; she escapes. The death of her mother forces her to find work as governess. By the end of the second volume the hero and heroine are engaged but must suffer numerous misunderstandings and adventures (including another kidnapping, an incident with smugglers, an accusation of murder, attempted seductions, and imprisonment in debtor's prison) before they reconcile.
Price: 15s. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1420**

The Revealer of Secrets; or The house that Jack built, a new story upon an old foundation. In three volumes. By the author of *Eversfield Abbey, Banks of the Wye, Aunt and Niece, Substance and Shadow, &c. &c.* [*Quotation.*] [Mrs. E. M. Foster.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
3 vol. [231; 219; 218]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: mixture of none, quotations, headings
Notes: Includes a conclusion.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11010**

St. Clair of the Isles; or The outlaws of Barra. [Elizabeth Helme.] [Second edition.]
4 vol.
Genre: novel
Source: NUC **Rec # 2350**

Strathbogie; or, The recluse of Glenmorris. A romance. In five volumes. By Alicia M'Gennis. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
5 vol. [244; 277; 270; 237; 231]
Genre: novel ***Frnt***: no ***S.L.***: no ***Ded***: no ***Pref***: no ***Intro***: no ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; prose and poetry
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3620**

Tales of the Castle, or, Stories of instruction & delight by Mad. de Genlis . . .; translated by Thomas Holcroft .
London: Printed for Walker and Edwards; F. C. and J. Rivington; J. Nunn; Cadell and Davies; Longman, Hurst, Rees, Orme, and Brown; J. Richardson; Law and Whittaker; Newman and Co.; Lackington and Co.; Black, Parbury, and Allen; J. Black and Son; Sherwood, Neely, and Jones; R. Scholey; Baldwin, Cradock, and Joy; Gale and Fenner; J. Robinson; and B. Reynolds. 1817. (Colophon: J. F. Dove, printer.)
2 vol.
Genre: collection of stories; translation ***Front***: signed T. Uwins del. F. Englehear sc. ***OthrEd***: first published 1785
Notes: 2 leaves of plates; added engraved titlepage with the imprint "London: Printed for Walker & Edwards . . . , 1816."
Source: ESTC **Rec # 17570**

Villasantelle; or The curious impertinent. A romance. By Catharine Selden, author of *The English Nun, Count de Santerre, Serena, Villa Nova, German Letters, &c. &c.*
London: Printed [by R. Snare, Reading] for A. K. Newman and Co. Leadenhall-Street. 1817.
1 vol. [338]

Genre: novel ***Pref***: (i-iv) ***Q(t.p.)***: no ***ChptDiv***: no
Notes: "Catharine" spelled "Catherine" on the titlepage of *Villa Nova* (1805).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5450**

The Wife of Fitzalice, and the Caledonian Siren. A romance, with historical notes. In five volumes. By Marianne Breton. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1817.
5 vol. [268; 308; 283; 260; 291]
Genre: novel; historical; sentimental ***Pref***: "Prefatory Introduction" (i-xii) ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Mason, Tickell, Fisher, Richardson, Thomson, Fenelon (prose), "Persian poetry," Countess of Winchelsea, Dryden, Smith, Cuttle, Shaw, Dr. Porteus, Young, Cowper, Hodgson, Shakespeare, Byron, Grainger, Miss Mitford, Chaucer, Homer (trans.), Shenstone, Lord Lyttleton, "The Bride of Abydos," "Lara," Armstrong, Rowe, Bloomfield, Rogers, Burns, Gray, Milton, Pope's Homer, Addison, Grahame, Miss Holford, Savage, Murphy, Jacqueline, Madame de Genlis, Gay, Gessner, Rowe, Brooke, W.R. Wright Esq., Cotton, Miss Baillie, Grainger, Glover, "Lady of the Lake," Beattie ***Settings***: 13th century England ***Motifs***: illegitimacy; imprisonment; female suicide to avoid dishonour; dialect (Scots); found MSS; hermit; wife/child abuse in subplot; beautiful madwoman of mysterious origins; cross-dressing; kidnapping; death-bed scene; baby murdered; secret passage; frequent gothic hints that come to nothing; inset narrative; filial devotion; female ghost; Scots shown to be traitorous, conniving, murderous; numerous resurrections of people thought dead; suicide of villainess; heroine poisoned but lives; extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 590**

1818

Amabel; or, Memoirs of a woman of fashion. In four volumes. By Mrs. [Elizabeth] Hervey, author of *The Mourtray Family, Melissa and Marcia, &c.* Second edition.
London: Printed [by B. Clarke, Well-Street, London] for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol.
Genre: novel ***OthrEd***: This is a remainder issue, with a. new title-page, of the first edition, published by Colburn in 1813
Price: £1 4s. <ad St. Kathleen 1820>
Notes: Elizabeth Hervey, formerly Beckford.
Source: DB [inspected copy] **Rec # 2430**

An Angel's Form and a Devil's Heart. A novel. In four volumes. By Selina Davenport, author of *The Hypocrite, or Modern Janus, Donald Monteith, Original of the Miniature, Leap Year, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol. [227; 248; 242; 266]
Genre: novel of development ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: no ***Pro***: male ***Motifs***: artist hero; suicide (laudanum); threat of incest; problems of identity; interesting secondary heroine (headstrong, extravagant, pursues hero, elopes, turns to gaming) <Tracy>
Source: inspection Corvey microfiche; Tracy; DB [inspected copy] **Rec # 1480**

Anti-Delphine: a novel. Founded on facts. [Elizabeth Byron.]
London: A. K. Newman and Co., 1818.
2 vol.
Genre: novel
Price: 10s. <ad St. Kathleen 1820>

Notes: Elizabeth Byron, also Strutt. An answer to Stäel's *Delphine*; the novel also borrows two names from Cholderlos de Laclo's *Liaisons dangereuses* so presumably an answer to that as well (i.e., good wife as moral redeemer). <IG>
Source: letter MnU; NUC **Rec # 7740**

The Balance of Comfort; or The old maid and married woman. A novel. In three volumes. By Mrs. Ross, author of *The Marchioness, The Cousins, Family Estate, Modern Calypso, Paired--Not Matched, Strangers of Lindenfeldt, France & England, &c.* [*Two quotations.*] Fourth edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
3 vol.
Genre: novel ***Q(t.p.)***: 2
Price: 16s. <ad St. Kathleen 1820>
Source: letter NcU; DB [inspected copy] **Rec # 5240**

The Bandit Chief; or, Lords of Urvino. A romance. In four volumes. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol. [248; 284; 294; 331]
Genre: novel; chivalric; adventure ***Q(t.p.)***: attributed: Havard ***ChptDiv***: yes ***ChptHd***: no ***Settings***: Italy ***OthrEd***: 2nd edn. 1828 ***Motifs***: heroine kidnapped; unknown foundling; mysterious stranger; abetting monk; romantic ruins; MSS from past; attempted rape; imprisonment; banditti; extensive poetry in text
Plot: A chivalric tale of adventure, with many battles, captures, and kidnappings. This is a novel with much complicated intrigue where personal quarrels are played out on battlefields. Hero, an adopted son of mysterious origins, discovers his true parentage and eventually marries his adoptive sister. The villain, who has kept hero's mother imprisoned for years, appears a friend to the hero, but eventually shows his true colours. Heroine suffers a number of kidnappings, imprisonments, and attempted rapes--adventures which allow her to discover "courage she had not known she had." She is rescued from one attempted rape by female friend wielding a broad sword. Other plot devices are conventional (gentlemanly bandit chief who is discovered to be of royal blood, mysterious flute-playing stranger, strange woman wandering through deserted castle) as is the final resolution of chaos manifested in the proper couplings of all the main characters.
Notes: On the title page of a second edition of *The Bandit Chief*, 1828, the work is described as being "By the author of Eustace Fitz-Richard, Latham House, In the Days of John of Gaunt, etc. etc." The British Library has a copy of *Eustace Fitz-Richard*, 1826, but no trace has been found of the other two title mentioned. Summers in *The Gothic Quest* gives *The Bandit Chief* as an example of the gothic tale so extreme that his "fair reader" could hardly be imagined exclaiming "Why, all this could easily happen to me! . . . She could not, mayhap, be very well able to imagine herself being . . . abducted by a treacherous Montaldo to a rock, furthest of the Isles of Trementi, like Ariadne in *The Bandit Chief*" <Johnson>
Source: inspection Corvey microfiche; C.R. Johnson Rare Book Collections Catalogue 36, item 68; DB [inspected copy] **Rec # 9380**

The Bandit's Bride; or, The Maid of Saxony. A romance. In four volumes. By Louisa Sidney Stanhope, author of *Montbrasil Abbey, Di Montranzo, Nun of Santa Maria di Tindaro, Treachery, &c. &c.* [*Quotation.*] Second edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol. [256; 252; 239; 235]
Genre: novel ***Q(t.p.)***: attributed: Rowe ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: First edition (Lane and Newman, 1807)
Notes: This is likely the "new edition" of 1818 that Blakey lists based on Stonehill Cat. (No. 128, item 342).
Source: inspection Corvey microfiche **Rec # 17030**

The Beauties of History; or Pictures of virtue and vice: drawn from examples of men eminent for their virtue or infamous for their vices. Selected for the instruction & entertainment of youth. By the late William Dodd, LL.D. The seventh edition. Ornamented with upwards of 30 engravings, beautifully cut on wood.
London: printed for Longman, Hurst, Rees, Orme, and Brown; Lackington, Hughes, Harding, Mavor, and Jones; Law and Whittaker; John Harris; Scatcherd and Letterman; Rest Fenner; Baldwin, Cradock, and Joy; Darton, Harvey, and Darton; A. K. Newman and Co.; B. Reynolds; Simpkin and Marshall; Edward and Knibb; and Geo. Cowie and Co. 1818. (Colophon: W. Wilson, 4, Greville-Street, London.)
1 vol. [289]
Genre: juvenile literature
Source: NSTC **Rec # 17400**

The Cumberland Cottager. A story, founded on facts. In three volumes. By Miss Broderick. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
3 vol. [245; 234; 260]
Genre: novel of development; euphoric courtship ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Settings***: 1790s; northern England; London; France ***Motifs***: footnotes; education; overtly religious; anti-Catholic; working woman; child abuse; kidnapping (from theatre); attempted seduction and rape; imprisonment in convent; elopement; French Revolution; foundling; deathbed repentance; extensive poetry in text (e.g., "Barbara" by Anna Maria Porter)
Plot: Novel's two heroines forgive and marry men who have insulted and pursued them without marriage in mind. Main heroine is brought up very simply in the country by her grandmother, a former London servant. All is well until a London gentleman suffers an accident nearby and is forced to remain with them for some time. This man offers false marriage proposals to the heroine and convinces her to elope to London, where he attempts to rape her. The heroine escapes, finds work as a servant, and is soon being treated as a daughter. Unfortunately, she is soon kidnapped and imprisoned in a French convent where she meets the secondary heroine who will turn out to be her cousin. Heroine's mother was the daughter of an Earl who disowned his daughter when she married into a merchant family. After deathbed repentance, Earl dies. Heroine marries the London gentleman who turns out to be also related to the Earl.
Source: inspection Corvey microfiche; NSTC; DB [inspected copy] **Rec # 690**

Dunethvin; or, The visit to Paris. A novel. In four volumes. By a lady, some time resident in France. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol. [288; 292; 264; 282]
Genre: novel; courtship ***Q(t.p.)***: attributed: Cowper ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female (paired) ***Nar***: 3rd-p. ***Settings***: Edinburgh, Paris, London ***Motifs***: death of heroine; anti-Gothic fears; travelling (England to France); contrast of French and English culture; deathbed scene; delirium, madness of father; masquerade; spoiled child; paired heroines; divorced woman; wicked step-mother; conservative; anti-French; anti-Revolution (purple passage about Marie Antoinette 2:149); conservative view of women; clandestine marriage; attempted abduction; extensive poetry in text
Plot: Caroline, an exemplary heroine, tries to save her cousin Annie, who has inherited her father's lack of stability. Although held in check by his exemplary wife, after she dies he marries a divorced woman who attempts to corrupt Annie by taking her to Paris, where she rapidly becomes frivolous and vain. Caroline goes to France to try and save Annie, but cannot prevent Annie's clandestine marriage to a dastardly Frenchman. The outbreak of war forces the party to return to England, where upon the defeat of Napoleon, Annie's husband is convicted of treason

and shot. Annie dies two pages later. The novel ends with Cecilia happily married and the new heir to Dunethvin.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9780**

The Foundling of Devonshire; or, "Who is she?" A novel. In five volumes. By Miss C. D. Haynes, author of *Castle Le Blanc, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
5 vol. [240, 266, 259, 260, 270]
Genre: novel; euphoric courtship ***Pref***: (v-viii) signed "The Author" ***Q(t.p.)***: attributed: Thomson ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: London; Devonshire ***Motifs***: working women; wife abuse; extensive poetry in text; abduction of heroine; mysterious figure (magician at masquerade); rescue of heroine by hero; foundling (marked with strawberry birthmark); child stolen by gypsies; stage coach journey; near incest; very conservative viewpoint; inset tales; pretentious daughter of merchant; novel reading; satirical rescue from attacking goat; switched babies; deathbed confession; duel resulting in death
Plot: Novel opens with Laura, who had been stolen by gypsies when child and given to a family by a dying beggar, traveling to London to find work. She has several positions, which allows Haynes to sketch different types of characters (beautiful child of nature, merchant's vulgar daughter, affected woman ruined by light reading). After escaping from libertine, she takes refuge with Count and wife. Their son Lionel is hopelessly in love with a married women hiding from an abusive husband; Lionel's twin sister Louisa is dissipated and engaged to the man Laura loves. Laura and Lionel become engaged although they are warned by a mysterious figure not to marry. Later Louisa is discovered to be the daughter of a servant who substituted her for Laura when she was stolen by gypsies. Various events free up couples to marry: Louisa elopes with someone not her fiancé and the abusive husband killed in duel. Laura takes back her name and family.
Price: £1 7s. 6d. <ad St. Kathleen 1820>
Notes: C. D. Haynes, afterwards Golland; Summers *Gothic Quest* gives date as 1817.
Source: inspected Corvey microfiche; DB [inspected copy] **Rec # 2290**

Genevieve; or, The orphan's visit. A novel. In three volumes. By Mrs. [Elizabeth] Strutt, author of *The Borderers, Anti-Delphine, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
Genre: novel ***Pref***: comments on current taste in fiction ***Q(t.p.)***: yes
Notes: Elizabeth Strutt, also Byron.
Source: DB [inspected copy] **Rec # 860**

The History of Ben the Sailor and Ned the Soldier, containing numerous entertaining and interesting anecdotes and adventures of real life vouched as genuine and authentic, by W[illiam] F[rancis] Sullivan . . .
London, A. K. Newman and co., 1818.
58 pp.
Genre: short fiction; children
Source: letter NcU **Rec # 12110**

Jessy; or, The rose of Donald's cottage. A tale. In four volumes. By the author of *The Bravo of Bohemia, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
4 vol. [246; 239; 229; 228]
Genre: novel ***Ded***: To Lady Cope Sherbrooke, dated at St. John's, New Brunswick ***Q(t.p.)***: attributed: Higgon ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 3rd-p. ***Settings***: Scotland, London, France ***Motifs***: generational plot; filial obedience; father's curse; bigamy; abused of the elderly/deranged; shipwreck; mysterious strangers; foundling; servant in love with member of

upper class; exemplary heroine; older heroine; pirates; slavery; duel resulting in death; child of mysterious origins; suicide (servant)
Plot: Heroine is older, exemplary. First see her as the benevolent "Recluse of the Bourn." Although she is in love with the hero, her guardian and her brother trick her into marrying a bigamist by manipulating her filial devotion. Hero and bigamist duel, both (supposedly) die. Heroine retreats to Scotland where she befriends Jessy, the daughter of cottagers who will eventually turn out to be Lord Malcolm's granddaughter. Malcolm, embittered, has rejected or neglected his children. He becomes the prey of one of his servants who aspires to his master's daughter and the victim of his grandson who abuses him while his mind is deranged. Complicated wrapping up sees numerous couplings and the return of hero who has been a slave in Algeria.
Price: £1 2s. <ad St. Kathleen 1820>
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10250**

The Ladies Mirror; or, Mental companion for the year 1819.
London, Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. and sold by C. Chapple, Pall Mall. [1818.]
Genre: miscellany ***Frnt:*** by S. Springsguth
Notes: Engraved title-page, with vignette by S. Springsguth.
Source: DB [inspected title-page only] **Rec # 10320**

The Ladies New & Elegant Pocket Book for the year 1819.
London. Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Strt. and sold by Axtell & Purser, Cornhill. [1818.]
Genre: memorandum
Notes: Engraved title-page with vignette.
Source: DB [inspected title-page only] **Rec # 10460**

The Nun of the Santa Maria di Tindaro. A tale. In three volumes. By Louisa Sidney Stanhope, author of *Montbrazil Abbey, Di Montranzo, Bandit's Bride, Treachery, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
3 vol. [254; 249; 250]
Genre: novel ***Pref***: (v-xxiv) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes
Source: DB [inspected copy] **Rec # 5810**

Robertina; or, The sacred deposit. A novel. In two volumes. By Catherine G[eorge] Ward, author of *The Daughter of St. Omer, The Bachelor's Heiress, My Native Land, The Son and the Nephew, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
2 vol. [215; 226]
Genre: novel ***Ded***: "To the Unknown" signed Catherine G. Ward and dated August 6, 1817.
Q(t.p.): attributed: Goldsmith ***ChptDiv***: yes ***ChptHd***: quotation by Goldsmith, only first chapter
Price: 10s. <ad St. Kathleen 1820>
Notes: Catherine George Ward, afterwards Mason.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6240**

Secrets in Every Mansion; or, The surgeon's memorandum-book. A Scottish record. In five volumes. By Anne of Swansea, author of *Cambrian Pictures, Sicilian Mysteries, Conviction, Secret Avengers, Chronicles of an Illustrious House, Gonzalo de Baldivia, &c.* [*Quotation.*]
[Ann Julia Hatton.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
5 vol. [310; 356; 370; 390; 344]
Genre: novel ***Intro***: "To Louis St. Clair." (vi-xv) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***:

quotations; attributed: "H.", A.I.H., Lewis, Byron
Price: £1 7s. 6d. <ad St. Kathleen 1820>
Notes: Anne of Swansea is Ann Julia Hatton, also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9190**

Thoughts in Prison; in five parts, viz. the impriosment, the retrospect, public punishment, the trial, futurity. By William Dodd ...; To which are added, his last prayer, the convict's address to his unhappy brethren; and other miscellaneous pieces.; With some account of the author.
Chiswick: Printed at the Chiswick Press, by C. Whittingham.: Sold by R. Jennings, Poultry; T. Tegg, Cheapside, London; and J. Sutherland, Edinburgh., 1818. *Place of publication supplied from added t.p., engraved with imprint*: Cheswick [*sic*], Printed C. Whittingham, sold by R. Jennings, A. K. Newman & Co. T. Tegg, & J. Bumpus, London & J. Sutherland, Edinburgh.
1 vol. [148]
Genre: non-fiction ***OthrEd***: first published 1777
Notes: "The convict's address to his unhappy brethren: (p. [117]-130) was written by Samuel Johnson (cf. W. P. Courtney, *Samuel Johnson* 128-129): see notes on "Reflections on Death" (1810).
Source: letter TxU **Rec # 12210**

Woman; or, Minor maxims. A sketch. In two volumes. [Maria Elizabeth Budden.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1818.
2 vol. [277; 281]
Genre: novel ***Ded***: "To a tender and affectionate MOTHER" ***Pref***: 1 page ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: headings (e.g., "Good breeding")
Rev: *MR* (Mar. 1819)
Notes: According to BLC, *Helena Egerton; or Traits of female character By the author of Always Happy, Claudine &c.* is a new edition of *Woman; or, Minor maxims* published by Newman in 1824. The dedication of *Helena Egerton* is signed M. E. B. The attribution to Maria Elizabeth Budden is made by the BLC.
Source: inspected UA copy; inspection Corvey microfiche; NUC; DB [inspected copy] **Rec # 7660**

1819

Albany. A novel. In three volumes. By the author of *Beau Monde, &c. &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [260; 255; 237]
Genre: novel; euphoric courtship ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female
Settings: London; Ireland ***Motifs***: sentimental; kidnapping; imprisonment; potential illegitimacy of hero; problems of identity; villainess; rake; India; female hero rescues heroine; masquerade; impersonation; death of villain; repentance in convent; desiring woman punished; return of someone thought dead
Plot: Newly-orphaned heroine is constrained not to marry until twenty-one. Her uncle intends her fortune for his libertine son but the heroine falls in love with a man of unknown parentage. Although there is some thought he might be illegitimate, he is later discovered to be the result of a clandestine marriage between the heroine's aunt and a military officer. His mother died in childbirth and father was reported dead in India. Assorted villains make hero and heroine's lives miserable: heroine is kidnapped and imprisoned for three months until rescued by intrepid female hero, while mother-daughter villains make hero's life miserable. The mother, "a Machiavel in petticoats" had vowed revenge because the hero's father had rejected her; the daughter, rejected by son, eventually repents and spends rest of life in convent. Father discovered to still be alive.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9240**

Augustus & Adelina; or, The monk of St. Barnardine. A romance. In four volumes. By Miss C. D. Haynes, author of *The Foundling of Devonshire, Castle of Le Blanc, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol. [220; 247; 240; 217]
***Genre*:** novel ***Q(t.p.)*:** attributed: Otway ***ChptDiv*:** each volume begins with a chapter heading and attributed quotation, but there are no other chapter breaks ***ChptHd*:** quotations, attributed: Pope, Congreve, Otway **Notes:** C. D. Haynes, also Golland.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2300**

The Barbadoes Girl: a tale for young people by the author of *The Clergyman's Widow and Family* . . . Third edition. [Barbara Hofland.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street, 1819.
1 vol. [250]
***Genre*:** novel ***OthrEd*:** first published by Minerva in 1816 as *Matilda; or The Barbadoes girl*
Notes: 1 leaf of plates: 1 ill. (stipple engraving).
Source: letter NNPM **Rec # 13940**

The Black Convent; or, A tale of feudal times. In two volumes. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
2 vol. [244; 249]
***Genre*:** novel; chivalric ***Q(t.p.)*:** attributed: Johnson ***ChptDiv*:** yes ***ChptHd*:** no ***Settings*:** 11th century Normandy; England; Russia ***Motifs*:** historical characters; gothic elements (skeleton of nun); heroine drugged and kidnapped; illegitimate son of nun and baron; cross dressing; MSS; female friendship; historical figures; evil priest; heroine beaten; inset tales; imprisonment in convent; hermit; marriage of nuns; female villain
Plot: Opens with the corpse of King Harold being carried home from the battle of Hastings. Norman villain Fitzosborne falls in love with English princess Edelinde, who is already engaged. William insists Edelinde attend his court; blind sister accompanies. Both are kidnapped several times. Edelinde, about to be rescued, is taken by priest to convent in Hungary where he presents her as a heretic nun; she is beaten and imprisoned with the remains of a recalcitrant nun when she refuses to take vows. Russian prince captures nuns, burns convent, and forces nuns to marry his mauraders (nuns don't seem to mind). Judith, the novel's female villainess, exhibits prowess in men's world (archery, hunting, riding) and attempts to do battle with Fitzosborne. She betrays own husband resulting in his death. She is tried and condemned as an "ungrateful wife." Punishment is annual public penitence and banishment from human converse, a sentence instituted in a public ceremony in which she enters dressed as a bride and is stripped of ornamentation and her hair cut off. Text is very conservative, especially about position of women.
Source: inspection Corvey microfiche; letter NcU; DB [inspected copy] **Rec # 9450**

The Black Robber; A romance. In three volumes. By Edward Ball. [*Quotation.*]
London: Printed [by Booth and Ball, Norwich] for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [241; 472; 203]
***Genre*:** novel ***Ded*:** (i-iv) "To Mrs. ---------" signed "E.B" ***Q(t.p.)*:** attributed by title: "Lament of Tasso" ***ChptDiv*:** yes ***ChptHd*:** quotations; attributed: Byron, Potter's Sophocles, H. K. White, Shakespeare, Addison, Milton, Hermit of Warkworth ***Motifs*:** extensive poetry in text
Notes: Edward Ball, also Fitzball.
Source: inspection BL copy; DB [inspected copy] **Rec # 160**

The Bravo of Bohemia; or, The black forest. A romance. In four volumes. By the author of *Jessy, or*

The rose of Donald's Cottage; Yamboo, or The North American slave, &c. &c.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol. [268; 260; 259; 267]

Genre: novel of development ***Ded***: To Emily M'Leod, dated Apr 30, 1806. Calls the novel the "first attempt of a timid writer" ***Q(t.p.)***: attributed: Cowley ***ChptDiv***: yes ***OthrEd***: 1806 edition by Lane and Newman ***ChptHd***: no ***Pro***: male ***Motifs***: hero of unknown parentage; adultery; switched child; faithful servant; seduction by woman; duel; minor gothic elements (ghost); trial

Plot: The hero, raised by misanthropic DeValmont, is horrified when the father of a deserter claims him as a son. Hero disappears and is later discover held in Black Forest by his "father." A woman claiming to be his real mother (but who has vowed not to tell the tale) saves him from committing suicide. De Valmont is actually a count. He and a friend had loved the same woman. De Valmont married her, but had an adulterous affair with her friend Victoria. The blame is placed on Victoria; she was the "wooer" and De Valmont the victim. Son is exchanged with another. When his wife runs away, De Valmont kills his friend in a duel and goes into hiding. All resolved by end: De Valmont put on trial and found innocent of murder; a penitent Victoria is found to have raised and protected his son; and the hero is discovered to be a heir of high birth.

Price: 18s. sewed <ad Alvondown Vicarage 1807>

Rev: *Lit. J.* (Oct. 1806); *Monthly Lit. Recreations* (Nov. 1806)

Source: inspection Corvey microfiche **Rec # 13720**

The Castle of Villa-Flora. A Portuguese tale, from a manuscript lately found by a British officer of rank in an old mansion in Portugal. In three volumes. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [219; 257; 266]

Genre: novel; gothic ***Q(t.p.)***: attributed: Savage ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female orphan ***Settings***: Portugal ***Motifs***: orphan; castle; footnotes; pirates; convent; banditti; female cross-dressing; caverns; evil Abbess; false monks; manuscript; inset tale; poetic justice; heroine stabbed; parent falsely believed dead; reading heroine; companionate marriage of older woman

Plot: Orphaned heroine is forbidden to explore around the castle where she lives with her aunt. Because her curiosity is overpowering, she is sent to live in a nearby convent run by an evil Abbess. This Abbess is in league with a group of banditti and false monks. When the now married heroine and her husband discover the Abbess's secret, she captures them and there is a "courtroom-judgement" scene in the caverns. The heroine is stabbed and her husband drinks poison but neither dies. All ends happily with a great deal of poetic justice: all the villains are killed in a fire and both the castle and the convent are destroyed in an earthquake.

Source: inspection Corvey microfiche: NUC; DB [inspected copy] **Rec # 8940**

Cesario Rosalba; or, The oath of vengeance. A romance. In five volumes. By Ann of Swansea, author of *Sicilian Mysteries, Conviction, Gonzalo de Baldivia, Secret Avengers, Secrets in Every Mansion, Cambrian Pictures, Chronicles of an Illustrious House, &c.* [*Two quotations.*]
[Ann Julia Hatton.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
5 vol. [299; 291; 296; 274; 295]

Genre: novel; gothic ***Ded***: To Mrs. Coutts, signed Ann of Swansea, Swansea, St. John's March 5. 1819 ***Q(t.p.)***: unattributed; Latin orginal and translation ***ChptDiv***: yes ***ChptHd***: quotations: attributed: Shakespeare, Pope, A. H. [i.e., self], A. J. H. [i.e., self], Byron, Young, Mason, Z. "Fatal Discovery," Miller, "Tragedy of Bertram," Lee, Massinger, Hill, Young, Dryden ***Pro***: male ***Settings***: Sicily ***Motifs***: generational plot; illegitimacy; education; murder of wife; seduction; filial disobedience; imprisonment in convent; cruel Abbess; evil priest; Inquisition; ghost; punishment and murder of nun; mysterious voice; anti-Catholicism; inset story; parent falsely thought dead; explained supernatural; extensive poetry in text

Plot: A highly coloured, two-generational gothic in explained terror mode. Angelina, the

daughter of a domestic, has been educated above her station. Vain and proud, she is seduced by the son of her adoptive family. She lives with him for years and has his son, but he eventually marries someone else. She swears vengeance and makes her son take an oath to ruin his father and destroy his new family. This oath plays out in the next generation. The legitimate brother, convinced by his half-brother that his wife is unfaithful, and mad with jealousy, stabs his wife. Believing her dead, the husband takes himself off to the Crusades. He returns in time to rescue his son who has been imprisoned by his evil uncle and is about to be murdered. They discover that the wife is still alive and has been caring for son while in disguise. Evil brother is tried by the Inquisition and dies unrepentant.
Notes: Ann or Anne of Swansea: Ann Julia Hatton, also Curtis, also Kemble.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9140**

The Charms of Dandyism; or Living in style. In three volumes. By Olivia Moreland, chief of the female dandies; and edited by Captain [Thomas] Ashe, author of *The Spirit of the Book, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [221; 218; 209]
Genre: novel; *Bildungsroman* ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Nar***: 1st-p. ***Settings***: Wales ***Motifs***: social satire
Plot: Narrator discovers the shallowness of society. Accused of prostitution and crime
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 80**

Elizabeth, or, The exiles of Siberia: a tale founded on facts / from the French of Madame [Sophie] de Cottin; by Mrs. [Mary] Meeke. -- New and correct ed.
London, printed for A. K. Newman & Co., Leadenhall Street, and Dean & Munday, Threadneedle Street.
1 vol. [188]
Genre: juvenile fiction; translation ***OthrEd***: Translation of *Elisabeth ou les exilés de Sibérie* (1806); Minerva 1807
Plot: See entry for 1807 edition.
Notes: Added engraved titlepage; illustrations drawn by R. Cruikshank, engraved by S. Davenport.
Source: ESTC **Rec # 17580**

Emily; or, The wife's first error; and *Beauty & Ugliness, or, The father's prayer and the mother's prophecy*. Two tales. In four volumes. By Elizabeth Bennet, author of *Faith and Fiction, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol. [224; 212; 245; 234]
Genre: collection of novels; epistolary (*Emily*) ***Pref***: (iii-xvi) ***Q(t.p.)***: attributed: Langhorne
Notes: Attributed by the BLC to Mrs. A. M. Bennett (cf. *Faith and Fiction* 1816); the pagination of the two tales is continuous.
Source: inspection Corvey microfiche; letter MnU; NSTC; DB [inspected copy] **Rec # 370**

The Esquimaux; or, Fidelity. A tale. In three volumes. By Miss Emily Clark, grand-daughter of the late Colonel Frederick, and author of *Tales at the Fireside, Banks of the Douro, Poems Dedicated to Lady Lonsdale, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [268; 268; ?]
Genre: novel ***Q(t.p.)***: unattributed ("V.") ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Cotswouldia, Shenstone, Byron, Robinson, *DeLille, T. Moore, *"V.," "Tour of Di Syntax"
Settings: Newfoundland ***Motifs***: extensive poetry in text

Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1180**

The Express. A novel. In three volumes. By Frances D'Aubigne. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [218; 210; 208]
Genre: novel; psychological study; didactic ***Pref***: "Advertisement" dated Jan. 1819 ***Q(t.p.)***: attributed: Juvenal (untrans.) ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Shakespeare, Mrs. Tighe, Swift, Spenser, Young, Thomson, Cowper, Goldsmith, Collins ***Pro***: male ***Nar***: 1st-p. ***Settings***: Lisbon; Spain; rural England ***Motifs***: education; faithful servant (Irish); sea voyage; writing woman (poetess, novelist); May-Dec. marriage; desiring woman punished; jealousy; satirical portraits; military life; notes; extensive poetry in text
Plot: The only son of a widow has one "foible" which is his envy of a boyhood friend, the pattern of achievement and virtue. All is well until they serve in the same regiment. The hero is eventually disgraced when he writes a letter calling his friend's loyalty into question. He learns his lesson and is forgiven by friend. Novel ends with his return home to live with mother near his friend. Novel offers number of satirical portraits: a female poet/novelist who writes a novel with a blind hero and deaf and dumb heroine; a woman of passion who thinks she is in love with the hero and makes his authorship of the letter public (she is punished by marriage to brutal ensign).
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1430**

The Families of Owen and De Montfort. A tale of ancient days. In three volumes. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [228; 222; 202]
Genre: novel ***Pref***: "To The Reader" (i-iii) ***Q(t.p.)***: yes ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9920**

Frances; or, The two mothers. A tale. In three volumes. By M. S. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [242; 237; 210]
Genre: novel ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche: DB [inspected copy] **Rec # 5300**

The Highlander; or. A tale of my landlady. In two volumes. By E. H. H. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
2 vol. [230; 263]
Genre: novel ***Pref***: (i-xiv) satirizes the contemporary novel ***Intro***: "Address To The Reader" (xv-xxvi) ***Q(t.p.)***: unattibuted ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Phaidra (untrans. French) [i.e., Racine, *Phèdre*], Goldsmith, Byron, Scott, Rosabelle, "Old Ballad," Blair, Boileau (untrans.), "Idyls of Gessner," Poole's *Hydaspes*, Hay's *Fragments*, "Neglected Poems," Madame de Chateaubriant, "Economy of Human Life" [Dodsley], Lorenzo de Medici ***Motifs***: extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 2140**

Iskander; or, The hero of Epirus. A romance. In three volumes. By Arthur Spenser. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [218; 227; 218]
Genre: novel ***Pref***: (i-iv) ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: quotations; unattributed
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5710**

Jane de Dunstanville; or, Characters as they are. A novel. In four volumes. By Isabel Kelly, author of *Joscelina, Eva, Ruthinglenne, Modern Incident, Baron's Daughter, Secret, &c.* [*Quotation.*] Second edition.

London: Printed [by G. Sidney, Northumberland-Street, Strand] for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol. [232; 232; 222; 220]
Genre: novel; sentimental ***S.L.***: 57 names ***Ded***: Her Royal Highness the Princess of Wales (York Place, Brompton, Sept. 1, 1813.) ***Pref***: in verse ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female ***Settings***: London ***Motifs***: filial obedience; punished woman; ugly heroine; satrical view of world of fashion; suicide; poetry in text; duel; smallpox; prejudice against Irish; beauty; debtor's prison
Plot: Novel opens with a dying old man insisting that his heir marry his granddaughter Jane, who is deformed by smallpox. Years prior the old man daughter had married without his approval. She suffered greatly for her disobedience (narrative supports justice of this) and ends up begging on the streets. Her son falls in love with Jane but thinks she is a poor woman called Mary. After Jane loses her looks due to smallpox, she fears that she had been loved only for her beauty. Lover thinks there are two women: the ugly heiress and the beautiful Mary. The young man, although attracted at some level to Jane, wishes to remain loyal to "Mary." Eventually, Jane regains her beauty, and is convinced that she is loved for both "her *character* and *herself*." She finds her lover in debtor's prison about to commit suicide and rescues him. This novel is interesting for split in female character between looks and person and also for the hero's honest admittance that although looks are not important, he "must think a pretty face, a very pretty thing."
Source: inspection Corvey microfiche **Rec # 14050**

The Ladies Museum; or, Complete pocket memorandum book for the year 1820.
Printed at the Minerva Press, for A. K. Newman & Co. Leadenhall Street. [1819.]
Genre: memorandum
Notes: The omission of *London* from the imprint is unusual. Engraved title-page, with vignette by S. Springsguth.
Source: DB [inspected title-page only] **Rec # 10430**

Man As He Is. A novel. In four volumes. By the author of *Man As He Is Not, James Wallace, &c.* [*Quotation.*] Third edition. [Robert Bage.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol.
Genre: novel ***Q(t.p.)***: yes ***OthrEd***: first edition Minerva 1792
Source: DB [inspected copy] **Rec # 8930**

Manfroné; or, The one-handed monk. A romance. By Mary Ann Radcliffe. Second edition.
4 vol.
Genre: novel; gothic ***OthrEd***: first published 1809 by J. F. Hughes of Oxford Street
Notes: FC does not accept this attribution to Mary Ann Radcliffe. This work has been claimed by L. T. Ker.
Source: DB **Rec # 4860**

My Old Cousin; or, A peep into Cochin-China. A novel. In three volumes. By the author of *Romantic Facts, or Which is his wife? Veronica, or The mysterious stranger, &c.* [*Two quotations.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [226; 218; 209]
Genre: novel ***Ded***: To the memory of Christopher Paul, Esq. ***Pref***: "To The Reader" (iii-vi) ***Q(t.p.)***: 2, one Greek with English trans., attributed to Aratus of Cilicia; other attributed Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: West, Rogers, Shakespeare, Shenstone, "Old Ballad," Thomson, Scott, Tasso's Renaldo (trans.), Tristan de Leonois (original French and trans.), Dr. Brown's Philemon, "Author's MS." Dr. Porteous, Warton, Butler, Stephen

Duck, Southey, Ovid (original and trans.), Virgil (original and paraphrases), Jephson, Gray, Parnell, Gilpin, Dryden
Notes: Corvey attributes to Lister.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 10800**

The Panorama of Europe; or, A new game of geography, by the author of the *Clergyman's Widow, &c.* [Barbara Hofland.]
London, A. K. Newman. 1819.
1 vol. [191]
Genre: game
Price: 4s. <Trecothick Bower 1814>
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: NUC; DB Sup **Rec # 6480**

The Recluse of Albyn Hall. A novel. In three volumes. By Zara Wentworth. [***Quotation.***]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [242; 258; 264]
Genre: novel ***Q(t.p.)***: attributed: Cowper ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 6270**

Redmond the Rebel; or, They met at Waterloo. A novel. In three volumes. [***Quotation.***] [Alexander Sutherland.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [252; 260; 265]
Genre: novel ***Q(t.p.)***: attributed: Byron ***ChptDiv***: yes ***ChptHd***: quotations ***Pro***: male ***Nar***: 3rd-p.
Source: inspection UA copy; inspection Corvey microfiche: DB [inspected copy] **Rec # 5990**

St. Margaret's Cave; or, The nun's story. An ancient legend. In four volumes. By Elizabeth Helme, author of *The Farmer of Inglewood Forest, Penitent of Godstow, Duncan and Peggy, St. Clair of the Isles, Pilgrim of the Cross, Louisa, or Cottage on the moor, Modern Times, Albert of Strathnavern &c.* Second edition.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
4 vol.
Genre: novel
Source: DB [inspected copy] **Rec # 2400**

A Sentimental Journey Through Margate and Hastings. By Dr. Comparative, Jun.
London: Printed [by J. Brettell, Rupert Street, Haymarket] for A. K. Newman and Co. Leadenhall-Street. 1819.
1 vol. [214]
Genre: novel ***Frnt***: aquatint ***Pref***: (v-viii) ***Q(t.p.)***: no ***ChptDiv***: no ***ChptHd***: divided into headed sections (e.g., "The Jew," "The Prussian") ***Nar***: 1st-p.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 11120**

The Sisters of St. Gothard. A tale. In two volumes. By Elizabeth Cullen Brown.
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
2 vol. [228; 240]
Genre: novel; sentimental ***S.L.***: (v-vii, 63 names) ***Pref***: (i-iv) ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female (sisters) ***Settings***: Switzerland; Italy ***Motifs***: sisters; sentimental; deathbed scene; contrasting dual heroines; seduction; false marriage; illegitimate child; duel; rake; rural-urban contrast; heroine refuses marriage for honour; virtue rewarded; rational heroine; William Tell; death of fallen woman

Plot: Novel traces the paths of two daughters of a shepherd. Both are good, but one betrays "a levity and inclination for novelty and amusement." She is tricked into a false marriage with a baron's son and has a child before she discovers his duplicity. He deserts her; she becomes ill, and, although rescued by her sister, dies. The other daughter is also tempted but stands firmly on principle and reason. The man she loves is engaged to someone else, but she refuses to consider being his mistress. She is rewarded with marriage and a fortune. Very sentimental, with highly-charged deathbed scenes. Emphasis on rural purity.
Source: inspection UA copy; NSTC; DB [inspected copy] **Rec # 760**

The Son of O'Donnel. A novel. In three volumes. By Rosalia St. Clair, author of *The Blind Beggar, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
3 vol. [220; 215; 244]
Genre: novel ***Q(t.p.)***: attributed: Guy Mannering [Scott] ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Goldsmith, Burns, W. R. Spencer, Logan, Young, Richardson, Logan, Thomson, Hogg, Milton, Shakespeare, Byron, "Lady of the Lake," "Lay of the Last Minstrel"
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5320**

The Veiled Protectress; or, The mysterious mother. A novel. In five volumes. By Mrs. [Mary] Meeke, author of *Matrimony, Nine Days' Wonder, Old Wife and Young Husband, Spanish Campaign, Conscience, There is a Secret!, Ellesmere, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1819.
5 vol. [257; 280; 263; 240; 240]
Genre: novel ***Q(t.p.)***: attributed: Shirley ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 4070**

1820

Baldwin; or, A miser's heir. A serio-comic tale. In two volumes. By an old bachelor. [*Quotation.*]
[Richard Harris Barham.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
2 vol. [245; 270]
Genre: novel; dysphoric courtship, wedlock ***Ded***: "to anybody" signed G. H. E. (in dedication refers to self as George Hector Epaminondas) ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: *Shakespeare, *Horace (untrans.), Massinger, Pope, Colman, Mrs. [Susanna] Centlivre, *Shenstone, Sophocles (untrans.), *Virgil (untrans.), "Old Ballad," Milton, Thomson, "Anon." ***Pro***: male ***Motifs***: elopement; suicide; comedy; dialect; duel; trial for murder; arrested execution; extensive poetry in text; Indian fortune
Plot: Heavy-handed comedic portrayal of character; ridicules lower classes in particular. When hero's wealthy father dies, he leaves little money. Hero's guardian is intent that the hero marry his daughter. When she elopes with someone else the father disinherits her. Hero attempts reconciliation (even though he loves the daughter) by swearing never to take any of the father's money. When the son-in-law is discovered dead, the hero is arrested and convicted of murder. He is about to be executed when guardian's confession saves him. The guardian had accidently killed his son-in-law when explaining that he had stolen the money from hero's father himself and was trying to return it by leaving it to the hero. The guardian commits suicide; the daughter dies leaving her baby to the hero's care.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 170**

Coincidence; or, The Soothsayer. A novel. In three volumes. By Paul Sebright. [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
3 vol. [243; 247; 284]

Genre: novel ***Q(t.p.)***: attributed: Shakespeare ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Hurdis, Shakespeare, Milton, Cottle, Gray, More, Young
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5390**

The Contested Election; or, A courtier's promises. In three volumes. Dedicated, by permission, to His Grace the Duke of Leinster, &c. &c. by A[licia] M[argaret] Ennis, author of *Ireland, or The Montague family*. [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
3 vol. [302; 305; 316]
Genre: novel; euphoric courtship ***Ded***: (v-vi) To The Duke of Leinster; signed Alicia Margaret Ennis, Grenville-Street Mountjoy-Square, Dublin, August 1820 ***Pref***: (vii-viii) ***Q(t.p.)***: attributed by title: Scott ***ChptDiv***: yes ***ChptHd***: headings (e.g.,"A Courtier") ***Settings***: Ireland (rural and Dublin) ***Motifs***: politics; duels; illegitimate child; absentee landlords; Irish-English understanding; Irish wake; religious tolerance; education; election corruption; corruption of courts
Plot: Two brothers have privately agreed children should marry to keep the heroine's inheritance in the family, but the heroine does not fancy her ill-tempered selfish cousin. Much of the first volume is about the cousin's attempt to win a seat in an Irish election despite his contempt for all things Irish. The hero has promised his vote but soon wishes he hadn't as the Oxford educated cousin's corrupt and insensitive politicking offends. When he loses the election, the cousin persecutes the hero and his family through falsehood and manipulation of the legal system. Things finally are settled, the cousin's plots are exposed, and the hero and heroine marry.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 1710**

The Crusaders. An historical romance, of the twelfth century. In five volumes. By Louisa Sidney Stanhope, author of *Montbrazil Abbey, The Bandit's Bride, Di Montranzo, Confessional of Valombre, &c. &c.* [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
5 vol. [262; 252; 258; 275; 301]
Genre: novel ***Q(t.p.)***: attributed by title: "Ossian" ***ChptDiv***: yes ***ChptHd***: quotations; attributed: **Shakespeare, *Ossian, **Milton, James Duff, Mason, *Rowe, Francis, Young, Bacon, L'Estrange (trans), Addison, Duppa, Sidney, Brooke, Blair, Spenser, Mallet, Home, Cowley, Dryden, C. Johnson, Thomson, Lee ***Motifs***: notes (on meal times, word useage, etc.); extensive poetry in text
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5820**

Dacresfield; or, Vicissitudes on earth. A novel. In four volumes. By Cordelia, chief lady at the court of Queen Mab! [*Quotation*.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
4 vol. [220; 230; 221; 236]
Genre: novel ***Intro***: "By her elfin majesty" (i-xiv) ***Q(t.p.)***: attributed by title: "Castle of Indolence" [Thomson] ***ChptDiv***: yes ***ChptHd***: no ***Pro***: female foundling ***Nar***: addresses reader (intrusive) ***Settings***: Cumberland; Portugal ***Motifs***: gothic elements; imprisonment (cave); filial obedience; attempted forced marriage; unknown foundling; kidnapping of heroine; idiot boy; suicide (villain); villain impersonates father; problems of identity; murder of mother; attempted murder of heroine; witch-like creature; heroine drugged; extensive poetry in text; mysterious voice; actress
Plot: Openly strongly with a mysterious woman and her foreign servants all dying in a deliberately set fire. The only survivor, a young child, is left weltering in her own blood when a mysterious stranger is interrupted in the act of murder. Agnes is raised by kind farming family and grows up loving tales of the marvellous and interested in legends of romance and chivalry. She gets to experience the marvellous first hand when a turbaned stranger lures her to Portugal by telling her that her father is alive. There she is kidnapped and imprisoned in caves. Upon rescue,

she discovers stranger is actually uncle who has murdered father and mother. He commits suicide. Agnes, now wealthy, returns to England wher she rescues her adopted family from financial ruin. This work reads like an early mystery story.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 9640**

De Clifford; or, Passion more powerful than reason. A novel. In four volumes. [*Quotation.*] [Mrs. Kennedy.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
4 vol.
Genre: novel ***Q(t.p.)***: yes
Source: letter MnU; DB [inspected copy] **Rec # 9700**

Disorder and Order. A novel. In three volumes. By Amelia Beauclerc, author of *Montreithe, or The peer of Scotland; Alinda, or Child of mystery; The Deserter; Husband Hunters, &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
3 vol. [258; 264; 275]
Genre: novel; wedlock; didactic ***Q(t.p.)***: unattributed ***ChptDiv***: yes ***ChptHd***: no ***Nar***: intrusive
Settings: Rural England; London; Russia; Ireland ***Motifs***: education; punishment of worldly wife; older woman marries; suicide attempt; religious conversion; bad mother; chapbooks lead to servant's seduction/ruin; mistreatment of servants; racial caricatures (Negro servants)
Plot: Conservative, didactic novel. Opens with husband's religious conversion. A good man, but influenced by the "insidious doctrines" of Rouseau, Hume and Voltaire, he is married to a woman who is the "disorder" of the title: her economies are expensive, her servants take advantage; and her children are overindulged (three die because of her lack of control). His conversion the result of a practical joke coinciding with his suicide attempt; he thinks it an angel. Husband attempts her reform but she is recalcitrant. Wife struck dead for thinking against father. They had parted badly and she blames herself: "I am accursed!" and dies horribly after breaking a blood vessel. Narrative presents her death as deserved: "the proper punishment for a thoughtless life and an unreflecting character."
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 260**

Filial Remembrancer: selection of the much-admired poems, *My Father, My Mother, My Brother*, and *My Sister*, with *The Father's Address to his Children*, in imitation of Cowper.--The third edition.
Banbury: Printed and sold by J. G. Rusher: Sold also by W. Rusher and Son, Banbury; [Reading]: J. Rusher, Reading; [London]: and [sold] by A. K. Newman & Co.: Simkin & Marshall: Evans & Son: Walker & Co.: Law and Whitaker, London, and most other booksellers. [ca. 1820].
26 pp.
Genre: poetry
Notes: Ill. (wood engravings).
Source: letter NNPM **Rec # 13830**

The Gaping, Wide-mouth, Waddling Frog: a new and entertaining game of questions and commands; embellished with fifteen coloured engravings.
London: A. K. Newman, [1820].
32 pp.
Genre: game; children
Notes: 15 coloured engravings.
Source: letter McGill **Rec # 11940**

The Good Grandmother, and Her Offspring. [Barbara Hofland.] [Second edition.]
1 vol. [174]
Genre: fiction ***OthrEd***: 1817 edition published by R. Hunter
Price: 2s. 6d. ("half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced") <ad Reflection 1836>
Source: BLC **Rec # 8260**

Gwelygordd; or, The child of sin. A tale of Welsh origin. In three volumes. By the author of *The Infernal Quixote, Abyssinian Reformer, Castle of St. Donats, &c. &c.* [*Quotation.*] [Rev. Charles Lucas.]
London: Printed at the Minerva Press for A. K. Newman & Co. Leadenhall-Street. 1820.
3 vol.
Genre: novel ***Frnt***: no ***S.L.***: no ***Ded***: no ***Pref***: no ***Intro***: Introduction Chapter (1-12) ***Q(t.p.)***: attributed: Johnson, author of Hurlothumbo ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 3550**

The Highland Castle, and the Lowland Cottage. A novel. In four volumes. By Rosalia St. Clair, author of *The Son of O'Donnel, Blind Beggar, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
4 vol. [248; 248; 235; 234]
Genre: novel ***Q(t.p.)***: attributed: Scott ***ChptDiv***: yes ***ChptHd***: quotations; attributed: "Gentle Shepherd," Scott, Byron, Logan, Pattison, Wharton, Burns. "Fair Penitent," Miss Baillie, John Wilson, Petrarca, Charlotte Smith, Southey, Cotton, Gray. Cona., Burns, Moore, Beattie, Mrs. Tighe, Tasso (trans.), Knox (prose), Spenser, Crabbe, Savage, Thomson, Dryden
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5330**

The History of a Merchant's Widow and Her Young Family. [Barbara Hofland.] [New edition.]
1 vol. [176]
Genre: novel
Notes: Barbara Hofland, also Wreaks, also Hoole.
Source: NUC **Rec # 6450**

The House that Jack Built: an entertaining story: embellished with eleven elegantly coloured engravings.
London: A. K. Newman and Co. Leadenhall Street, [182-?].
23 pp.
Genre: children's literature (nursery rhymes)
Notes: Hand-coloured illustrations; printed on one side of leaf only, the printed pages facing each other; blank pages included in pagination; printed wrappers.
Source: ESTC **Rec # 17490**

Ireland; or, Memoirs of the Montague family. By Miss A[licia] M[argaret] Ennis.
3 vol.
Genre: novel
Source: DB **Rec # 1720**

Italian Mysteries; or, More secrets than one. A romance. In three volumes. By Francis Lathom, author of *The Mysterious Freebooter; London; The Unknown; Men and Manners; Romance of the Hebrides; Human Beings; Fatal Vow; Midnight Bell; Impenetrable Secret; Mystery; &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
3 vol. [246; 246; 274]

Genre: novel ***Pref***: "Address to the Reader" (vii) ***Q(t.p.)***: attributed: Milton ***ChptDiv***: yes ***ChptHd***: quotations; attributed: Denham, Rowe, Walpole, Shakespeare, P. Hoare, Home, Waller. Milton. Aaron Hill ***OthrEd***: Translated into French by Jules Saladin (4 vols, Paris 1823)
Notes: Letter from the author to A. K. Newman follows the title-page of vol. 1.
Source: inspection Corvey microfiche; DB [inspected copy]; Summers *Gothic Quest* **Rec # 3370**

The London Minstrel: a collection of esteemed English, Irish, and Scotch songs, glees, duets, &c. &c. . . . : set to music, and adapted to the voice, flute, violin, &c. to which is prefixed, an introduction to singing, written, selected, and arranged, by a professional gentleman.
London: Printed for Dean and Munday . . . and A. K. Newman & Co., [ca. 1820].
1 vol. [186]
Genre: collection of songs
Notes: Added engraved t.p.; includes index.
Source: letter DeU **Rec # 12380**

The Munster Cottage Boy. A tale. In four volumes. By Regina Maria Roche, author of *The Children of the Abbey, Trecothick Bower, Monastery of St. Columb, &c. &c.* [*Quotation.*]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
4 vol. [283; 327; 303; 282]
Genre: novel ***Q(t.p.)***: attributed: Beattie ***ChptDiv***: yes ***ChptHd***: quotations; not attributed
Notes: Regina Maria Roche, formerly Dalton.
Source: inspection Corvey microfiche; DB [inspected copy] **Rec # 5120**

The Old English Baron. [Clara Reeve.]
1 vol. [276]
Genre: novel ***OthrEd***: First published in 1777 as *The Champion of Virtue*; first published as *The Old English Baron* in 1778
Source: NUC **Rec # 7390**

The One-Pound Note, and other tales. In two volumes. By Francis Lathom, author of *Italian Mysteries; Mysterious Freebooter; London; Romance of the Hebrides; The Unknown; Men and Manners; Mystery; Fatal Vow; Very Strange but Very True; Astonishment, &c. &c.*
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
2 vol. [271; 245]
Genre: collection of tales ***Pref***: each tale prefaced by note "To The Reader" assuring of tales being founded on fact ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Notes: Contents: *The one-pound note; The wife, the mistress, and the friend;* and *The prophecy.*
Source: inspection Corvey microfiche; DB [inspected copy]; Summers *Gothic Quest* **Rec # 3380**

Original Letters of J[ean] J[acques] Rousseau, to M. de Malesherbes, M. d'Alembert, Madame la M. de Luxembourg, &c. &c. With a facsimile of Rousseau's hand-writing, and an original military air of his composition. Also, original letters of Butta Fuoco and David Hume. Translated from the French. New edition.
London: Printed [by C. Whittingham, Dean Street, Fetter Lane, London] for A. K. Newman & Co. Leadenhall-Street. 1820.
1 vol. [200]
Genre: collection of letters
Source: DB [inspected copy] **Rec # 5250**

The Panorama of Europe, or, A new game of geography by the author of *The Barbadoes Girl* . . . Third edition. [Barbara Hofland.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street, 1820.

1 vol. [191]
Genre: game ***OthrEd***: first published Minerva 1813
Notes: Work has one illustration (engraving).
Source: letter NNPM **Rec # 13970**

Relics of Royalty; or, Remarks, anecdotes, and amusements, of His late most Gracious Majesty, George III. Also a circumstantial account of his coronation, procession to St. Paul's, and a description of his funeral, &c. &c. Original, and selected from respectable authorities. By Joseph Taylor, author of *Anecdotes of Remarkable Birds and Insects, Curiosities in Natural History, Annals of Health, and Records of Longevity, Danger of Premature Interment, &c. &c.* [*Quotation.*] [John Taylor.]
London: Printed [by Dean & Munday] for A. K. Newman & Co. Leadenhall Street. 1820.
1 vol.
Genre: non-fiction ***Frnt***: by Woolnoth after Hopwood ***Q(t.p.)***: yes
Price: 3s.
Notes: Bound in printed boards, the front cover having an ornamental border and the imprint of Dean & Munday, Threadneedle-Street. There is also an engraved title-page with the imprint: London, Printed for A. K. Newman & Co. Leadenhall Street, and Dean & Munday Threadneedle Street.
Source: letter State Library of Victoria; DB [inspected copy] **Rec # 6120**

St. Kathleen; or, The rock of Dunnismoyle. A novel. In four volumes. By the author of *Redmond the Rebel.* [Alexander Sutherland.]
London: Printed at the Minerva Press for A. K. Newman and Co. Leadenhall-Street. 1820.
4 vol in 1. [294; 262; 242; 241]
Genre: novel ***Q(t.p.)***: attributed: Madame de Stael ***ChptDiv***: yes ***ChptHd***: quotations ***Settings***: Ireland; Scotland; 1790s
Plot: "A romantic adventure set in 1798 in Ireland and Scotland" (C. R. Johnson 1994), that is, treating the Rebellion..
Source: inspection UA copy; inspection Corvey microfiche; DB [inspected copy] **Rec # 6000**

Santo Sebastiano; or, The young protector. A novel. In five volumes. By the author of *Adelaide*. Fourth edition. [Catherine Cuthbertson.]
Longman and Newman, 1820.
5 vol.
Genre: novel ***OthrEd***: 1806 edition by Robinson
Source: DB **Rec # 1410**

The West Indian; or, The brothers.
3 vol.
Genre: novel
Notes: NUC notes that this work is possibly by Richard Cumberland, but Cumberland's *The West Indian* was a comedy of 1771; it seems unlikely that anyone would make a novel of it so much later. <IG>
Source: NUC; DB **Rec # 11500**

Appendix A: 1820s

1821

Albert; or, The wilds of Strathnavern. [Elizabeth Helme.] [New edition.]
4 vol.
***OthrEd*:** Samson Low 1799
Source: BLC **Rec # 8190**

Arthur Mervyn. A tale. [Charles Brockden Brown.]
3 vol.
***OthrEd*:** Philadelphia edition of 1799-1800 by H. Maxwell
Source: NUC **Rec # 7110**

Astonishment. [Francis Lathom.] [Second edition.]
3 vol.
***OthrEd*:** Longman and O. Rees 1802
***Rev*:** *CR* (Jan. 1803)
Source: NUC **Rec # 7280**

The Book of Nature Laid Open, in a popular survey of the phenomena and constitution of the Universe, and the appearances of nature during each month of the year. By the Rev. W. Hutton, ... Second edition.
London: printed for A. K. Newman and Co. Simpkin and Marshall, T. Tegg, and Edwards and Knibbs; also Griffin and Co. Glasgow. 1821.
1 vol. [279]
***Frnt*:** yes
Source: NSTC **Rec # 17350**

The Fatalists; or, Records of 1814 and 1815. A novel. [Isabella Kelly.]
5 vol.
***Pref*:**yes ***Qtp*:** yes
Notes: Isabella Kelly, formerly Fordyce.
Source: OP **Rec # 17590**

Eleanor; or, The spectre of St. Michael's. A romantic tale. [C. D. Haynes.]
5 vol.
***Genre*:** novel ***Qtp*:** Burns ***Pro*:** female ***Settings*:** Scotland
Source: OP; Summers *Gothic Quest* (nt. 59, 104) **Rec # 16850**

Harley Radington. A tale. In two volumes. By Miss D[orothea] P[rimrose] Campbell.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1821.
2 vol.
***Q(t.p.)*:** attributed: Horace (untrans.)
Source: inspection Corvey microfiche **Rec # 13740**

The Hermit's Cave; or, The fugitive's retreat. [Zara Wentworth.]
4 vol.
Source: NUC **Rec # 7770**

Historical Memoirs of Shipwrecks, and the Providential Deliverance of Vessels. [James Stanier Clarke.]

London: Printed for A. K. Newman, 1821.
Source: letter NhD **Rec # 11770**

Lovers and friends; or, A widow's vow. [Ann Julia Hatton.]
5 vol.
Source: BLC **Rec # 8020**

The Midnight Wanderer: or a legend of the Houses of Altenberg and Lindendorf. A romance. In four volumes. By Margaret Campbell.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1821.
4 vol. [227; 224; 222; 257]
Source: NSTC **Rec # 17380**

Poems. By William Cowper, Esq.
Chiswick: Printed by C. Whittingham; sold by R. Jennings ... T. Tegg ... A. K. Newman and Co. ... London; J. Suterland, Edinburgh; and R. Griffin, and Co. Glasgow., 1821.
2 vol.
Notes: TxU copy: [engraved t.p. with variant imprint: adds J. Bumpus; drops R. Griffin; dated Jan. 30, 1819; letterpress t.p. with variant imprint: T. Bumpus rather than J. Bumpus; dated 1818; text block collation of v. 1 matches item 123 in N. Russell's Biblio. of William Cowper].
Source: letter TxU **Rec # 12200**

The Recess; or, A Tale of Other Times. [Sophia Lee.] [Sixth edition.]
3 vol.
OthrEd: First published 1783-5
Source: BLC **Rec # 8380**

School-Boys' Diversions: describing many new and popular sports: with proper directions for engaging in them / embellished with three neat engravings, from designs by R. Stennett.
London: Printed for A. K. Newman & Co. . . ., [not before 1820].
54 pp.
Notes: 3 leaves of plates (one folded): 3 ill. (engravings).
Source: letter NNPM **Rec # 14240**

Scientific Amusements in Philosophy and Mathematics: including arithmetic, acoustics, electricity, magnetism, optics, pneumatics: together with amusing secrets in various branches of science, the whole calculated to form an agreeable and improving exercise for the mind by W[illiam] Enfield.
London: A. K. Newman, 1821.
1 vol. [276]
Source: letters MnU; State Library of Victoria **Rec # 11930**

Tales of Ton, The First Series, containing fashionable characters. A novel. [Miss E. H. M'Leod.]
4 vol.
Pref: yes ***Nar***: 1st-p. ***Motifs***: inset poetry
Source: OP **Rec # 17600**

Tales of Ton, The Second Series. [Miss E. H. M'Leod.]
4 vol.
Pref: yes; tales based on actual "leading individuals in high and fashionable life" ***Nar***: 1st-p.
Motifs: inset poetry
Notes: Actual books, such as Caroline Lamb's *Glenarvon*, are discussed using initials.

Source: OP **Rec # 17610**

1822

Alicia and her Aunt; or, Think before you speak: a tale for young persons. [Barbara Hofland.]
London: A. K. Newman, 1822.
Source: letter CaViV; NUC **Rec # 7900**

Book of Utility, or, Repository of useful information connected with the moral, intellectual, and physical condition of man, and containing many notable things in the arts, sciences, and history. Particulary calculated to direct the attention of youth to subjects of real utility and importance. Collected and arranged by Thomas Tegg,
London: Printed for Thomas Tegg, Cheapside; Simpkin and Marshall; A. K. Newman and Co.; also J. Cumming, Dublin; and R. Griffin and Co. Glasgow. 1822. Dublin.
1 vol. [288]
Frnt: yes
Notes: illustrated
Source: NSTC; letter CaQMM **Rec # 11840**

Clavering Tower. [Rosalia St. Clair.]
4 vol.
Source: NUC **Rec # 7510**

Cospatrick of Raymondsholm. [Alexander Sutherland.]
2 vol.
Source: NUC **Rec # 7630**

The Cradle Hymn; with *The Evening and Morning Hymns*; and *Sunday Morning Hymn* by I[saac] Watts, D. D.: beautifully embellished with sixteen elegantly coloured engravings.
London: Printed for A. K. Newman & Co., Leadenhall-Street, [not before 1822].
31 pp.
Notes: ill. (wood engravings).
Source: letter NNPM **Rec # 14380**

The Farmers' Three Daughters. A novel. In four volumes. [*Quotation.*] [Alexander Balfour.]
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1822.
4 vol. [272; 256; 246; 284]
***Q(t.p.)*:** attributed: Shakespeare ***ChptDiv*:** yes ***ChptHd*:** yes
Source: inspection Corvey microfiche **Rec # 13630**

The Gaping, Wide-mouthed, Waddling Frog: a new and entertaining game of questions and commands: with proper directions for playing the game, and crying forfeits: embellished with sixteen colored engravings.
London: Printed for A. K. Newman & Co. Leadenhall-street, [between 1814 and 1822].
(Colophon: London: Dean & Mundy, printers, Threadneedle-street.)
18 leaves.
***OthrEd*:** first edition Minerva 1820
Notes: In verse with hand coloured illustrations and printed wrappers. Printed on one side of leaf only, with the printed pages facing each other. The copy reported has an inscription dated 1822.
Source: ESTC **Rec # 13850**

Good-nature; or, Sensibility: and other tales. By Miss Aimwell. In three volumes.

London: printed for A. K. Newman and Co. Leadenhall-Street. 1822.
3 vol. [271; 277; 258]
Source: NSTC **Rec # 17360**

Guilty or not Guilty; or, A lesson for husbands. [Ann Julia Hatton.]
5 vol.
Source: NUC **Rec # 7880**

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.] [Fifth edition.]
London, A. K. Newman & Co., 1822.
Front: yes ***OthrEd***: First published Minerva Press 1812.
Source: NUC **Rec # 6560**

History of the Robins: Designed for the instruction of children, respecting their treatment of animals / by Mrs. [Sarah] Trimmer.
Dublin: Printed by John Jones, 40, South Great George Street, 1822. Cover imprint: London: Sold by A. K. Newman & Co. ..., 1822.
1 vol. [180]
OthrEd: first published as *Fabulous Histories* (John Offer, London, 1819)
Notes: Reissue: illustrated and includes frontispiece from earlier issue.
Source: letter Piermont Morgan Library **Rec #** 17900

The Mysteries of the Forest. [Mary Houghton.] [Second edition.]
3 vol.
OthrEd: First edition 1810
Source: NUC **Rec # 6890**

The Old Manor-House. [Charlotte Smith.] [Third edition.]
4 vol.
OthrEd: First published in 1793
Source: NUC **Rec # 7530**

Puzzled and Pleased; or, The two old soldiers and other tales. [Francis Lathom.]
3 vol.
Notes: Summers has publication date as 1821.
Source: NUC; Summers GQ **Rec # 7300**

Romance of the Pyrenees by the author of *Santo Sebastiano*. [Catherine Cuthbertson.] [Fifth edition.]
London: Baldwin, Cradock & Joy: A. K. Newman. 1822.
4 vol.
OthrEd: 1802 edition by Robinson
Notes: "Three daughters of Capt. Cuthbertson were Olivia, Catherine, and Julie, who wrote romances, one of these was 'The romance of the Pyrenees'" (*Notes and Queries*, June 1911, p. 475).
Source: letter MnU **Rec # 11900**

Singularity: A novel. [Jane Harvey.]
3 vol.
Source: OP **Rec # 17620**

Tales of Clairmont Castle. [Barbara Hofland.]
Source: NUC **Rec # 16770**

Who is the Bridegroom? or, Nuptial discoveries. A novel by Sarah Green.
London, A. K. Newman, 1822.
3 vol.
Source: BLC; NUC **Rec # 2070**

The Wizard Priest and the Witch. [Quintin Poynet.]
3 vol.
Ded: To Mrs. Richardson of Evreux, Normandy
Source: Summers GQ 371 **Rec # 16940**

1823

Aldiborontiphoskyphorniostikos: a round game, for merry parties: with rules for playing the game by R. Stennett: embellished with sixteen elegantly coloured engravings.
London: Printed for A. K. Newman & Co. Leadenhall-Street, 1823.
18 pp.
Notes: ill. (wood engravings).
Source: letter NNPM **Rec # 14310**

Aldiborontiphoskyphorniostikos: a round game, for merry parties: with rules for playing the game by R. Stennett: embellished with sixteen elegantly coloured engravings.
London: A. K. Newman & Co. Leadenhall-Street, [between 1823 and 1842].
35 pp.
Notes: Illustrated (wood engravings).
Source: letter NNPM **Rec # 14320**

Bridal of Dunamore; and Lost and Won. [Regina Maria Roche.]
3 vol.
Notes: Two tales.
Source: NUC; Tracy **Rec # 7400**

Don Juan de Las Sierras or El Empecinado, A romance. [Alicia Lefanu.]
London, A. K. Newman, 1823.
Source: OP **Rec # 17630**

Foundling of Glenthorn; or, The smugglers' cave. A novel. In four volumes. By the author of *The Farmer's Three Daughters.* [*Quotation.*] [Alexander Balfour.]
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1823.
4 vol. [? ; 307; 286]
Q(t.p.): attributed: Addison
Source: inspection Corvey microfiche **Rec # 13610**

Gretna Green Marriages; or, The nieces. [Sarah Green.]
3 vol.
Source: BLC **Rec # 10650**

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.] [Sixth edition.]
London, A. K. Newman & Co., 1823.
1 vol. [176]
OthrEd: First published Minerva Press 1812
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children

less advanced) <ad Reflection 1836>
Source: BLC **Rec # 12280**

The History of a Merchant's Widow and her Young Family by the author of *The Officer's Widow, Clergyman's Widow, Daughter-in-Law, Sisters, Panorama of Europe, &c.* Fifth edition.
[Barbara Hofland]
London: Printed for A. K. Newman & Co. ..., 1823.
1 vol. [176]
OthrEd: First published Minerva Press 1814
Source: ESTC **Rec # 17640**

The History of Sandford and Merton by Mr. Thomas Day: with An account of the author; complete in one volume.
London, Printed for C. and J. Rivington; J. Nunn; T. Cadell; Longman, Hurst, Rees, Orme, and Brown; G. and W. B. Whittaker; J. Richardson; J. Walker; Newman and Co.; Harding, Mavor, and Lepard; Kingsbury, Parbury, and Allen; Black, Young, and Young; Sherwood, Jones, and Co.; Baldwin, Cradock and Joy; E. Edwards; Simpkin and Marshall; R. Scholey; and G. Cowie: by T. Davison, Whitefriars, 1823.
1 vol. [420]
OthrEd: First published in three volumes in 1783-9
Notes: 2 leaves of plates: ill. (engravings).
Source: letter NNPM **Rec # 13770**

Live and Learn; or, The first John Brown, his friends, enemies, and acquaintance in town and country. [Francis Lathom.]
4 vol.
Source: Summers GQ 322 **Rec # 16890**

Macrimmon. [Alexander Sutherland.]
4 vol.
Source: NUC **Rec # 7640**

Minor Morals. [Charlotte Smith.] [A new edition.]
1 vol. [212]
Frnt: yes ***OthrEd***: first published Samson Low 1798; first Minerva edition 1816
Source: NUC **Rec # 7570**

Owen Castle; or, Which is the Heroine? A novel. Second edition. [Mary Ann Sullivan.]
A. K. Newman & Co. 1823.
Notes: Check NUC entry to see if title and imprint is exactly as it appears in entry.
Source: NUC **Rec # 17460**

Tales of a Tourist. [Alicia Lefanu.]
London, A. K. Newman, 1823.
Notes: 2 short novels
Source: OP **Rec # 17650**

The Scarlet Handkerchief. A novel. In three volumes. By an American, author of *Zelica the Creole, &c. &c.*
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1823.
3 vol. ***Q(t.p.)***: attributed: Thomson
Source: inspection Corvey microfiche **Rec # 16990**

Sketch of Her Own Circle: By Miss Russell. In four volumes.
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1823.
4 vol. *Q(t.p.)*: attributed: Home
Source: inspection Corvey microfiche **Rec # 16540**

What Shall Be, Shall Be. [Mary Meeke.]
4 vol.
Source: NUC; Summers GQ 98 **Rec # 7350**

1824

Aunt Ann's Gift; or, Moral emblems in prose and verse, with an engraving to each.
London (Leadenhall Street): A. K. Newman & Co., 1824.
35 pp.
Notes: Hand-coloured illustrations; NUC gives as 1825.
Source: ESTC; NUC **Rec # 11640**

The Banker's Daughters of Bristol; or, Compliance and decision. [Rosalia St. Clair.]
3 vol.
Source: NUC **Rec # 7540**

Dame Wiggins of Lee, and her Seven Wonderful Cats: a humorous tale written principally by a lady of ninety; embellished with eighteen colored engravings.
London: Printed for A. K. Newman & Co. . . . , 1824.
18 leaves
Notes: In verse with hand-coloured illustrations. Sometimes ascribed to Richard Scrafton Sharpe. and to Mrs. Pearson.
Source: ESTC **Rec # 17660**

The Derbyshire Miners' Glossary; or, An explanation of the technical terms of the miners, which are used in the King's Field, in the hundred of High Peak, in the county of Derby, and in the open customary Lordships within the same; of those also within the soc or wapentake of Wirksworth or Low Peak in the same county; together with the mineral laws and customs within those districts. To which is subjoined an appendix, containing the customaries or bye-laws, made and confirmed at the Barmote Courts, held within the manors of High and Low Peak. By James Mander, . . .
Bakewell: printed at the Minerva Press, for the author, by Geo. Nall. 1824.
1 vol. [131]
Frnt: yes ***S.L.***: 8 page list
Notes: NUC has no mention of "Bakewell" in the imprint (has "G. Nall, 1824").
Source: NSTC; NUC **Rec # 17420**

A Father As He Should Be. [Barbara Hofland.] [Second edition.]
London, printed for A. K. Newman and Co., 1824.
4 vol.
OthrEd: First published Minerva Press 1815
Source: NUC **Rec # 6620**

The Festival of Mora: an historical romance: in four volumes by Louisa Sidney Stanhope. [Second edition.]
London: Printed for A. K. Newman . . ., 1824.

4 vol.
OthrEd: First published in 1821
Source: letter CaOTU; NUC **Rec # 7590**

Grandeur and Meanness; or, Domestic persecution. A novel. In three volumes. By Mary Charlton, author of *The Wife and Mistress, Rosella, &c. &c.*
3 vol. [331; 318; 342]
Frnt: no ***Q(t.p.)***: no ***ChptDiv***: yes ***ChptHd***: no
Source: inspection Corvey microfiche; BLC **Rec # 8080**

Helena Egerton; or Traits of female character. By the author of *Always Happy, Claudine, &c.* [Maria Elizabeth Budden.]
Ded: Signed M. E. B. ***OthrEd***: A new edition of *Woman; or, Minor maxims* (1818)
Source: DB **Rec # 16980**

An Historical Description of Westminister Abbey.
1 vol. [198]
OthrEd: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC **Rec # 9000**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Fourth Edition.]
London: Printed for A. K. Newman & Co., 1824.
1 vol. [198]
Notes: Frontispiece signed H[enry] Corbould
Source: NUC **Rec # 6490**

The Polish Bandit, or, Who is my bride? and other tales. [Francis Lathom.]
3 vol.
Source: Summers GQ 325 **Rec # 16900**

Preference. [Selina Davenport.]
2 vol.
Source: BLC **Rec # 8120**

Principle! A fashionable tale. [Miss E. H. M'Leod.]
4 vol.
Ded: from Norwich; to Walter Scott
Source: OP **Rec # 17670**

St. Clair of the Isles; or The outlaws of Barra. [Elizabeth Helme.] [Third edition.]
4 vol.
Source: NUC **Rec # 2360**

The Siege of Kenilworth: An historical romance. [Louisa Sidney Stanhope.]
4 vol.
Source: NUC **Rec # 7620**

The Tradition of the Castle; or, Scenes in the Emerald Isle. [Regina Maria Roche.]
4 vol.
Source: NUC **Rec # 7430**

A Winter in Washington; or, Memoirs of the Seymour family. [Margaret Bayard Smith.]
New York: Printed for E. Bliss and E. White; London: Reprinted for A. K. Newman and Co., 1824.
3 vol.
Source: letter MnU **Rec # 12100**

Woman's a Riddle. [Ann Julia Hatton.]
4 vol.
Source: BLC **Rec # 8030**

1825

The Barbadoes Girl: a tale for young people by the author of *The Clergyman's Widow and Family, Merchant's Widow and Family, Affectionate Brothers, Panorama of Europe, The Sisters, Daughter-in-Law, &c. &c.* Fifth edition. [Barbara Hofland.] [Fifth edition.]
London: Printed for A. K. Newman and Co. . . ., 1825.
1 vol. [180]
OthrEd: first edition Minerva 1816 as *Matilda; or, The Barbadoes Girl*
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: Added engraved titlepage and one leaf of plates.
Source: ESTC; NUC; BLC **Rec # 6650**

The Castle Chapel: A romantic tale. [Regina Maria Roche.]
3 vol.
Source: NUC **Rec # 7410**

The Children of the Abbey. [Regina Maria Roche.] [Tenth edition.]
2 vol.
OthrEd: first edition Minerva 1796
Source: BLC **Rec # 8090**

Colonel Berkley and his Friends; containing sketches of life south of the Potomac. A tale.
New York, W. B. Gilley; London. Reprinted for A. K. Newman & Co., 1825.
3 vol.
Source: letter MnU **Rec # 11870**

Cottage Stories; or, Tales of My Grandmother. [Catherine Ward.] [New edition.]
1 vol. [149]
Source: BLC **Rec # 8470**

The Daughter-in-Law, her Father and Family by Mrs. [Barbara] Hofland . . . New edition.
London: Printed for A. K. Newman and Co. Leadenhall-Street, 1825.
1 vol. [263]
Notes: 2 leaves of plates; 1 ill. (engraving)
Source: letter NNPM; NUC **Rec # 6580**

The Discarded Son; or The haunt of the banditti. [Regina Maria Roche.]
5 vol.
Source: NUC **Rec # 7450**

A Father's Love and a Woman's Friendship; or The widow and her daughters. [Henrietta Mosse.]

5 vol.
Source: BLC **Rec # 8410**

Henry. [Richard Cumberland.] [Fourth edition.]
4 vol.
***OthrEd*:** First published in 1795
Source: NUC **Rec # 14070**

The History of a Clergyman's Widow, and her Young Family by Mrs. [Barbara] Hofland. Seventh edition.
London: Printed for A. K. Newman and Co. ..., 1825.
1 vol [176]
***OthrEd*:** first edition Minerva 1812
Source: ESTC **Rec # 17680**

The Midnight Bell. [Francis Lathom.] [Second edition.]
3 vol.
***OthrEd*:** 1798 (3 vol., Printed for H. D. Symonds); translated into French (3 vol.. Paris); English edition of 1800 <Summers GQ 311>
***Rev*:** *Monthly Mirror* 6 (July 1798): 34-35
Source: BLC; Summers GQ **Rec # 8350**

Minor Morals. [Charlotte Smith.] [New edition.]
London, 1825
1 vol. [212]
***OthrEd*:** first edition Sampson Low 1798; first Minerva edition 1816
Source: BLC **Rec # 17120**

The Parent's Offering to a Good Child: A Collection of Interesting Tales. [Mary Meeke.]
[London] Dean, Murray, & Newman, [c. 1825]
35 pp.
Source: OP **Rec # 7340**

Parents and Wives; or, Inconsistency and mistakes. [Sarah Green.]
3 vol.
Source: BLC **Rec # 8180**

Realities, Not a Novel. A tale from real life. [Anne Raikes Harding.]
4 vol.
Source: OP **Rec # 17690**

Runnemede; An ancient legend. [Louisa Sidney Stanhope.]
London A. K. Newman 1825.
3 vol.
Source: letter CaOTU; NUC **Rec # 7600**

Saragossa; or, The houses of Castello and De Arno. A romance. In four volumes. By E. A. Archer.
4 vol. [245; 272; 295; 300]
***Pref*:** yes; (i-vi) ***Q(t.p.)*:** unattributed (different each volume)
Source: inspection Corvey microfiche **Rec # 13590**

Tales and Dialogues in Prose & Verse. [Jefferys Taylor.] [New edition.]

London, A. K. Newman, 1825.
1 vol. [116]
Notes: ill.
Source: letter CaOTU **Rec # 12480**

The Young Northern Traveller. [Barbara Hofland.] [New edition.]
London, Printed for A. K. Newman, 1825.
Front: yes
Source: NUC; BLC **Rec # 6880**

1826

Abbot of Montserrat; or, The pool of blood. [William Child Green.]
Pref: yes <Summers GQ 369> ***OthrEd***: Arno Press (1977, ed. Frederick Shroyer)
Notes: Reprint at U of PEI.
Source: letter U PEI **Rec # 11680**

Biography of a Spaniel.
London: Printed for A. K. Newman and Co. ..., 1826.
1 vol. [139]
Source: ESTC; NUC **Rec # 8970**

The Bravo of Venice; a romance. Translated by M. G. Lewis. [Heinrich Zschokke.] [Eighth edition.]
London, Printed for A. K. Newman and Co., 1826.
1 vol. [246]
Notes: MnU says after title "Introd. by Devendra P. Varma" but gives imprint as above (i.e., 1826). Translated from *Aballino, der grosse Bandit* by Matthew Gregory Lewis.
Source: letter MnU **Rec # 12130**

Deeds of the Olden Time. [Ann Julia Hatton.]
5 vol.
Source: NUC **Rec # 7100**

Eustace Fitz-Richard.
4 vol.
Source: Summers *Gothic Quest* 73 **Rec # 16810**

Geraldine Murray. A tale of fashionable life. [Miss E. H. M'Leod.]
4 vol.
Pre: from Fingringhoe Hall, Essex
Notes: By E. H. P., late Miss M'Leod.
Source: OP **Rec # 17700**

Gratitude; and other tales. [Henrietta Mosse.]
3 vol.
Source: BLC **Rec # 8420**

Highland Mary. A novel. In four volumes. By the author of *The Foundling of Glenthorn, Farmer's Three Daughters, &c. &c.* [*Quotations.*] [Balfour.]
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1826.
4 vol. [306; 250; 243;]
Q(t.p.): (2) attributed: Shakespeare, Burns ***ChptDiv***: yes ***ChptHd***: quotations: attributed:

Shakespeare. Herrick, Marston, Burns, Clapthorn, Blair. Mrs. Barbauld. Anon. Falconer. Cowper. Crabbe
Source: inspection Corvey microfiche **Rec # 13620**

An Historical Description of Westminister Abbey, its monuments and curiosities.
London, A. K. Newman, 1826.
1 vol. [198]
***OthrEd*:** J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC; BLC **Rec # 9020**

The History of a Merchant's Widow and her Young Family. [Barbara Hofland.] [Sixth edition.]
London: Printed for A. K. Newman and Co. ..., 1826.
1 vol. [176]
Source: ESTC; NUC **Rec # 6460**

The Mysterious Monk; or, The wizard's tower. An historical romance. In three volumes. By C. A. Bolen. [*Quotation.*]
London: Printed for A. K. Newman and Co. Leadenhall-Street. 1826.
3 vol. [? :234; ?]
***Q(t.p.)*:** unattributed
Source: inspection Corvey microfiche: Summers GQ 374 **Rec # 13710**

Stranger of the Valley; or, Louisa and Adelaide: an American tale by a lady.
New York: Printed for Collings and Hannay; London: Reprinted for A. K. Newman . . ., 1826.
3 vol.
Source: letter DeU **Rec # 12340**

William and his Uncle Ben: A tale: designed for the use of young people / prepared for the press by Mrs. [Barbara] Hofland . . . New edition.
London. Printed for A. K. Newman. 1826.
1 vol. [149]
Notes: ESTC gives as 156 pages with a frontispiece: E. Burney del. and S. Springsguth sculp. and the imprint: *London: Printed for A. K. Newman & Co., [between 1826 and 1839].*
Source: ESTC; NUC; BLC **Rec # 6840**

1827

The Affectionate Brothers: A tale by Mrs. [Barbara] Hofland . . . New edition.
London: Printed for A. K. Newman and Co. ..., 1827.
1 vol. [164]
Notes: Added engraved titlepage signed: H. Corbould del. S. Springsguth sculp.
Source: ESTC **Rec # 17710**

The Bandit's Bride; or, The maid of Saxony. [Louisa Sidney Stanhope.]
4 vol.
***OthrEd*:** first edition Minerva 1797
Source: NUC; ad Ruins of Selinunti 1813 **Rec # 7580**

Dissipation. A tale of simple life. [Anne Raikes Harding.]
[London] Newman, [1827]
4 vol.

Source: OP **Rec # 17720**

Fashionables and Unfashionables. A novel. [Rosalia St. Clair.]
3 vol.
Source: OP **Rec # 17730**

First and Last Years of Wedded Life. [Rosalia St. Clair.]
4 vol.
Source: NUC **Rec # 7520**

An Historical Description of Westminister Abbey, its monuments and curiosities ... designed chiefly as a guide to strangers.
London: Printed for A. K. Newman. 1827.
1 vol. [198]
OthrEd: J. Newbery, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: letter InMB; NUC **Rec # 9030**

The Romance of the Forest. [Ann Ward Radcliffe.]
OthrEd: First published 1791; Arno P, 1974
Source: letter U of PEI **Rec # 11790**

The Ruins of Ruthvale Abbey. [Mrs. C. D. Golland.]
4 vol.
Notes: C. D. Golland, formerly Haynes; Summers GQ 87 dates as 1826; NUC as 1827.
Source: NUC; Summers GQ 87 **Rec # 7860**

The Seer of Tiviotdale. [Louisa Sidney Stanhope.]
4 vol.
Source: NUC **Rec # 7610**

Walter the Murderer; or, The mysteries of El Dorado. An historical romance. In three volumes. By C. A. Bolen, author of *The Mysterious Monk, &c.*
London: Printed for A. K. Newman and Co. 1827.
3 vol. ***Q(t.p.)***: attributed: Goldsmith
Source: inspection Corvey microfiche; Summers GQ 374, 379 **Rec # 13700**

Woman's Wit and Man's Wisdom; or, Intrigue. [Henrietta Mosse.]
4 vol.
Source: BLC **Rec # 8430**

1828

The Ambassador's Secretary; a tale by Jane Harvey.
London: Printed for A. K. Newman, 1828.
4 vol.
Source: NUC **Rec # 2260**

Contested Election. [Regina Maria Roche.]
Rec # 13540

Contrast: in three volumes by Regina Maria Roche. [Regina Maria Roche.]

London: A. K. Newman & Co., 1828.
3 vol.
Notes: "Letter from the author to Lady Elizabeth Whitbread attached to fly-leaf of v. 1" <MnU>.
Source: letter DeU; letter MnU; NUC **Rec # 7440**

Experience, a Tale for All Ages. [Anne Raikes Harding.]
4 vol.
Source: letter NSyU **Rec # 11960**

The History of Europe; or, A New Game of Geography. [Barbara Hofland.] [Sixth edition.]
1 vol. [201]
Source: NUC **Rec # 6500**

The Good Grandmother and her Offspring . . . Second edition, with additions. [Barbara Hofland.]
London: A. K. Newman, 1828.
1 vol. [174]
Source: NUC **Rec #** 17920

The Italian; or, The Confessional of the Black Penitents. [Ann Radcliffe.] [New edition.]
***OthrEd*:** First published 1797
Source: NUC **Rec # 14220**

Italian Vengeance and English Forbearance. A Romance. By Selina Davenport, author of *The Hypocrite, or Modern Janus; Leap Year; Angel's Form and Devil's Heart:* [sic] *Original of the Miniature; Donald Monteith, &c. &c.* London: A. K. Newman & Co. Leadenhall-Street. 1828.
3 vol. [274; 274; 270]
***Q(t.p.)*:** unattributed ***ChptDiv*:** yes ***ChptHd*:** no
Source: inspection Corvey microfiche; BLC **Rec # 7080**

Manfroné; or, The One-Handed Monk. [Third edition.] [Mary Ann Radcliffe.]
Printed for A.K. Newman and Co. by Sloman, Printer, King Street, Yarmouth.
4 vol.
***OthrEd*:** First edition 1809; Second edition in three volumes 1819
Notes: Attributed to Mary Ann Radcliffe but claimed by L. T. Ker.
Source: Summers [inspected a copy](*Gothic Quest* 73, 98) **Rec # 16820**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Sixth Edition.]
London: Printed for A. K. Newman and Co., 1828.
1 vol. [201]
Source: NUC; BLC **Rec # 8310**

The Sisters. [Barbara Hofland.] [New edition.]
London: Printed for A. K. Newman and Co. (1828?)
1 vol. [180]
***Front*:** yes
Source: NUC; BLC **Rec # 6790**

The Spy: A tale of the neutral ground. In three volumes. By Mr. [James Fenimore] Cooper, author of *The Pilot; Last of the Mohicans; Pioneers; Lionel Lincoln; Red Rover, &c. &c.* . . . Fourth edition, with additions and alterations.
London: Simpkin and Marshall, Stationer's Court: and A. K. Newman & Co., Leadenhall-Street. 1828. (Colophon: Sloman, printer, King-Street, Yarmouth.)

3 vol. [274; 274; 266]
Source: ESTC **Rec # 17740**

The Spy Unmasked; or, Memoirs of Enoch Crosby, alias Harvey Birch, the hero of the "Spy, a tale of the Neutral ground," by Mr. Cooper . . . By H. L. Barnum.
New-York, J. & J. Harper; London, A. K. Newman and Co, 1828.
1 vol. [206]
Source: letter NhD **Rec # 11700**

Tales of Truth.
1 vol. [140]
Source: NUC **Rec # 14330**

Ulrica of Saxony. [Rosalia St. Clair.]
3 vol.
Source: NUC **Rec # 7500**

Uncle Peregrine's Heiress. [Ann Julia Hatton.]
5 vol.
Source: NUC **Rec # 7090**

A Vocabulary Arranged for the Instruction of the Deaf and Dumb, upon the principles established in the Manchester School by William Vaughan.
London: A. K. Newman, 1828.
67 pp.
Notes: Contents: Part I. Consisting of a collection of the simplest words, with illustrative exercises.--Part II. Consisting of copious collections of verbs, nouns, adverbs, etc., peculiarly arranged with a view to the instruction of the deaf and dumb.
Source: letter CaOTU **Rec # 12510**

The Widow of Soleure, and other tales. Intended for youth.
1 vol. [255]
Frnt: yes ***Q(t.p.)***: no ***ChptDiv***: n/a
Source: inspection Corvey microfiche **Rec # 13730**

The Young Crusoe: a tale by Mrs. [Barbara] Hofland . . . New edition.
London: Printed for A. K. Newman and Co., [1828?]
1 vol. [195]
Frnt: engraved; by S. Springsguth after E.F. Burney
Notes: 2 leaves of plates: 1 ill. (engraving)
Source: letters NNPM; MsSMU **Rec # 13980**

Young John Bull; or, Born abroad and bred at home. [Francis Lathom.]
3 vol.
Pref: "Author's Address to the Reader" signed, Philadelphia, March 1st, 1828
Source: Summers GQ 325 **Rec # 16910**

1829

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [164]
Source: BLC **Rec # 8200**

The Blandfords; or, Fate and Fortune. [Henrietta Mosse.]
4 vol.
Source: BLC **Rec # 8400**

The Daughter-in-Law, Her Father and Family by Mrs. [Barbara] Hofland . . . New edition.
London: Printed for A. K. Newman and Co., [ca. 1829?]
1 vol. [196]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: 2 leaves of plates: 1 ill. (steel engraving)
Source: letter NNPM; BLC **Rec # 8230**

Eleanor Ogilvie, the maid of the Tweed. A romantic legend. [Rosalia St. Clair.]
3 vol.
Source: OP **Rec # 17750**

Evelina. [Frances Burney.] [New edition.]
2 vol.
OthrEd: First published 1778
Notes: NUC corrected date from 1815 (DB) to 1829.
Source: DB **Rec # 820**

Fashionable Mysteries; or The rival duchesses (and other tales). [Francis Lathom.]
3 vol.
Notes: Vol. 2 and part of vol. 3 is taken up with *A Month in the Highlands* (22 chapters): also "Poor Mary Ann, or The County Election:: Summers gives plot summary 329-30.
Source: Summers GQ 329 **Rec # 16920**

The Fitzwalters, Barons of Chesterton; or, Ancient times in England. [James Norris Brewer.]
4 vol.
Notes: With autograph of author.
Source: NUC **Rec # 7060**

The Mysterious Freebooter; or, The days of Queen Bess. [Francis Lathom.] [Third edition.]
4 vol.
Source: BLC **Rec # 8360**

Reginald Trevor; or, The Welsh loyalists. A tale of the seventeenth century. By Edward Trevor Anwyl. [*Two quotations.*] In three volumes.
London: Printed for A. K. Newman and Co. 1829.
3 vol. [270; ? ; ?]
Ded: "To Sir Watkin Williams Wynn....", signed "The Author." ***Intro***: Letter "To Philip Sydney Arundel, Esq. of Gray's Inn, London....", signed "Very faithful friend, ***.", G---, near Dolgelly, N[orth] W[ales] Dated December 1828. ***Q(t.p.)***: (2) attributed by title
Source: inspection Corvey microfiche **Rec # 13570**

The Stolen Boy. [Barbara Hofland.]
London: Printed for A. K. Newman and Co. (1829?)
OthrEd: Published in the *Juvenile Souvenir* for 1828.
Notes: Captivity narrative (boy captured by Comanche Indians in Texas).
Source: NUC **Rec # 7020**

William and his Uncle Ben. [Barbara Hofland.] [New edition.]
London. Newman 1829.
1 vol. [149]
Source: NUC **Rec # 6850**

The Young Crusoe, or The shipwrecked boy. Containing *An Account Of His Shipwreck, and Residence for Several Months Alone, Upon An Uninhabited Island.* By Mrs. **[Barbara] Hofland, author of *The Merchant's Widow and Family; Blind Farmer; Good Grandmother; Clergyman's Widow; Sister; Affectionate Brothers; Young Northern Travellers; Stolen Boy; &c. &c.* New edition.**
London: Printed For A. K. Newman and Co. 1829.
1 vol. [195]
Frnt: yes ***Q(t.p.)***: no
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: letter CaViV; NUC **Rec # 6870**

Appendix B: 1830s

1830

Adelaide; or The massacre of St. Bartholomew: a tale, including historical anecdotes of Henry the Great. [Barbara Hofland.] [Fifth edition.]
London: A. K. Newman, [18-?]. <MnU>
1 vol. [169]
OthrEd: First published 1823 as: *Adelaide; or, The intrepid daughter...including...the massacre of St. Bartholomew*
Notes: NUC dates as 1830; MnU gives date as [18--?]; ill.; added t.p. engraving <MnU>.
Source: letter MnU; NUC **Rec # 6660**

Belmont's Daughter. A fashionable novel. [Miss E. H. M'Leod.]
4 vol.
Source: OP Rec # 17760

The Blind Farmer and his Children. [Barbara Hofland.] [Sixth edition.]
1830?
1 vol. [176]
Source: NUC **Rec # 7000**

The Child's Toy Book, or, Pleasing tales: in words of one and two syllables by J[ames] Bishop.
London: Published by Dean and Munday, Threadneedle-Street; and A. K. Newman and Co., Leadenhall-Street, [ca. 1830].
35 pp.
Notes: col. ill. (wood engravings).
Source: letter NNPM **Rec # 13690**

The Corsair's Bride; A legend of the sixteenth century. [Louisa Sidney Stanhope.]
London A. K. Newman 1830.
3 vol.
Source: letter CaOTU **Rec # 12450**

Fables. [John Gay.]
Printed for A. K. Newman & Co. [c. 1830]
Front: yes ***OthrEd***: first published 1727, 1738; first Minerva 1795
Notes: Added titlepage.
Source: NUC **Rec # 13870**

An Historical Description of Westminister Abbey.
1 vol. [188]
OthrEd: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC **Rec # 9040**

The Keepsake Guineas; or, The best use of money By Susanna Strickland.
London: A. K. Newman, [183-?]. ([London]: Dean and Munday)
1 vol. [112]
Notes: 1 leaf of plates; Susanna Strickland, later Moodie.
Source: letter CaOTU **Rec # 12360**

Mystic Events. [Francis Lathom.]
4 vol.
Source: NUC **Rec # 7290**

Perkin Warbeck: or, The court of James the Fourth of Scotland: an historical romance. [Alexander Campbell.]
3 vol.
Source: letter MnU **Rec # 11860**

Pleasing Tales for Little Folks by J[ames] Bishop.
London: Dean and Munday . . . and A. K. Newman & Co. . . ., [ca. 1830].
30 pp.
Notes: Coloured ill. (wood engravings).
Source: letter NNPM **Rec # 13660**

The Sailor Boy; or, The admiral and his protegée. A novel. By Rosalia St. Clair, author of *The Banker's Daughters of Bristol; First and Last Years of Wedded Life; Eleanor Ogilvie; Ulrica of Saxony; Son of O'Donnel; Fashionables and Unfashionables; &c. &c.*
London: Printed for A. K. Newman and Co. 1830.
4 vol. [278; 276; 288; 328]
ChptDiv: yes ***ChptHd***: quotations (T. Hood, Scott) ***OthrEd***: The Sailor Boy (1800)
Source: inspection of Corvey microfiche **Rec # 15190**

St. James's; or, a peep at delusion. A novel. By Eliza Best. . . . In two volumes.
London: printed for the Author, and sold by A. K. Newman and Co. Leadenhall Street. 1830.
Source: NSTC **Rec # 17370**

The Sisters. [A domestic tale <ad Reflection 1836>] [Barbara Hofland.] [New and corrected edition.]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 6800**

The Stolen Boy: a story, founded on facts. [Barbara Hofland.]
London: Printed by J. Darling for A. K. Newman and Co. [1830?]
1 vol. [168] ***OthrEd***: Published in the *Juvenile Souvenir* for 1828
Notes: Title vignette. NUC dates a copy at TxU as [18--].
Source: letters Baylor U, Texas **Rec # 17240**

The Young Northern Traveller; or, The invalid restored. [Barbara Hofland.]
1 vol. [175]
Price: 3s. 6d. <ad Abbess of Valtiera 1816>; 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 7960**

1831

Aliberg the Tempter; A tale wild and wonderful. [William Child Green.]
4 vol.
Source: Summers GQ 369 **Rec # 13900**

The Blind Farmer and his Children. [Barbara Hofland.] [Seventh edition.]
1831?

1 vol. [176]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 6670**

Cicely; or The rose of Raby. [Agnes Musgrave.] [Fourth edition.]
4 vol.
Source: NUC **Rec # 7370**

The Duke of Clarence. An historical novel. By [Mrs.] E. M. F[oster] Author of Emily of Lucerne, Jaquelina of Hainault, &c. &c. Second edition. In four volumes.
London: Printed for A. K. Newman and Co. 1831.
4 vol. [236; 240; 242; 252]
Q(t.p.): no ***ChptDiv***: yes ***ChptHd***: no ***OthrEd***: 1st edition Minerva Press 1795
Source: inspection Corvey microfiche **Rec # 17040**

The Eve of St. Agnes. A novel. [Catherine Ward.]
4 vol.
Ded: to Lord Morpeth (from Leiscester Square)
Source: OP **Rec # 17770**

Gerald Fitzgerald; an Irish tale. By Ann of Swansea, author of *Uncle Peregrine's Heiress; Conviction; Gonzalo de Baldivia; Deeds of the Olden Time; Secrets in Every Mansion [;] Woman's a Riddle; Guilty or not Guilty, &c. &c.* [*Quotation.*] In five volumes. [Ann Julia Hatton.]
London: Printed for A. K. Newman and Co. 1831.
5 vol. [346; 332; 320; 360; 343]
Q(t.p.): unattributed prose ***ChptDiv***: yes ***ChptHd***: yes; quotations; Shakespeare, Byron, "Z"
Source: inspection Corvey microfiche; BLC **Rec # 8000**

The History of Europe; or A new game of geography. [Barbara Hofland.]
1 vol. [178]
Source: ? **Rec # 6510**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Seventh Edition.]
1 vol. [178]
Source: NUC **Rec # 7180**

The Queen's Page. [Selina Davenport.]
3 vol.
Source: BLC **Rec # 8130**

The Soldier Boy; or, The last of the Lyals. A novel. By Rosalia St. Clair, author of *The Banker's Daughters of Bristol; First and Last Years of Wedded Life; Eleanor Ogilvie; Ulrica of Saxony; Son of O'Donnel; Sailor Boy; Fashionables and Unfashionables, &c.*
London: Printed for A. K. Newman and Co. 1831.
3 vol. [257; 244; 276]
Q(t.p.): attributed source; "Field of the Grounded Arms" ***ChptDiv***: yes ***ChptHd***: quotations; attributed ***OthrEd***: First published in 1801
Source: inspection Corvey microfiche; letter DeU **Rec # 12440**

Tales of Welshland and Welsherie. By the author of *Reginald Trevor, Youth of Edward Ellis, &c.*

[*Quotation.*] In two volumes. [Edward Trevor Anwyl.]
London: Printed for A. K. Newman and Co. 1831.
2 vol. [? ; 224]
***Q(t.p.)*:** unattributed
Source: inspection Corvey microfiche **Rec # 13580**

1832

Algerines; or, The twins of Naples. [William Child Green.]
Source: Deb **Rec # 13890**

Ancient Records; or, The abbey of Saint Oswythe. [T. J. Horsely Curties.] [Second edition.]
4 vol.
Source: NUC **Rec # 7730**

The Black Robber. [Edward Ball.] [Second edition.]
3 vol.
Source: NUC **Rec # 7030**

Donald Monteith. [Selina Davenport.] [Second edition.]
4 vol.
Source: NUC **Rec # 6980**

The Doomed One, or, They met at Glenlyon: a tale of the highlands by Rosalia St. Clair.
London: A. K. Newman and Co., 1832.
3 vol.
Source: letter State Library of Victoria **Rec # 17320**

Tales and Novels . . . in eighteen volumes. [Maria Edgeworth.]
London: Printed for Baldwin and Cradock; J. Murray; J. Booker; A. K. Newman. and co.; Whittaker, Treacher, and Arnot; T. Tegg; Simpkin and Marshall; E. Hodgson; Houlston and son; J. Templeman; J. Bain; R. Mackie; Renshaw and Rush; and G. and J. Robinson, Liverpool. 1832 [-1833].
18 vols.
Source: letter ZWTU **Rec # 12220**

The Unchanged. [Selina Davenport.]
3 vol.
Source: BLC **Rec # 8140**

1833

Alice Gray. [Catherine Ward.]
3 vol.
Notes: Catherine Ward, also Mason.
Source: NUC **Rec # 7750**

The Maid of the Hamlet. [Regina Maria Roche.] [Fourth edition.]
2 vol.
Source: NUC **Rec # 7480**

A New Book of Games and Forfeits: containing, The Old Soldier, Short Answers, The Trencher, The

Key of the Garden Gate, Buffy in the Shades, Evasion, The Aviary, and, Five Vowels: with plain directions for crying the forfeits, and a number of amusing and diverting penances for ladies as well as gentlemen.
London: A. K. Newman & Co. ..., [1833?] (Colophon: [London] Dean and Munday, printers)
36 pp.
Front: Hand-coloured with imprint: "Published Feb. 1, 1833, by Dean & Munday ... & A. K. Newman & Co. ..."
Source: ESTC **Rec # 17780**

Rich Boys and Poor Boys: and other tales / by Mrs. [Barbara] Hofland.
London: printed for A. K. Newman, [1833?].
1 vol. [171]
Frnt: engraved on steel by Springsguth ***Pref***: dated Apr. 3, 1833
Notes: Added engraved t.p.
Source: letter MsSMU **Rec # 17260**

Rich Boys and Poor Boys. [Barbara Hofland.] [New edition.]
1 vol. [171]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 6750**

Rosine Laval. [R. Smith.]
Source: Corvey Collection **Rec # 14260**

1834

The Abbess. [William Henry Ireland.] [Second edition.]
3 vol.
OthrEd: 1st edition (4 vols; 1799)
Price: 16s. 6d.
Rev: *GM* 64: 2 (July 1799): 601-2
Source: Summers GQ 344 **Rec # 16930**

Africa Described, in its ancient and present state. [Barbara Hofland.]
1 vol. [292]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: BLC; NUC **Rec # 8210**

Hugh Latimer, or, The school-boys' friendship by Susannah Strickland.
London: Dean and Munday; A. K. Newman, 1834.
Notes: Susannah Strickland, later Moodie.
Source: letter CaOTU **Rec # 17220**

Integrity. [Barbara Hofland.] [New edition.]
1 vol. [264]
Source: NUC **Rec # 6570**

Kentucky. A tale. [James Hall.]
London, Printed for A. K. Newman and co., 1834.
2 vol.

Source: letter MnU **Rec # 11950**

The Little Traveller, or, A sketch of the various nations of the world: representing the costumes, and describing the manners and peculiarities of the inhabitants: embellished with fifteen beautifully-coloured engravings / by J. Steerwell, Jun. R. N.
London: Dean and Munday, Threadneedle-street, and A. K. Newman & Co. Leadenhall-street, [between 1834 and 1837] (Colophon: [London]: Dean and Munday, printers. Threadneedle-street)
34 pp.
Front: yes
Notes: Hand-coloured illustrations.
Source: ESTC **Rec # 17790**

The Pauper Boy; or, The ups and downs of life. A novel. [Rosalia St. Clair.]
3 vol.
Source: OP **Rec # 17800**

Personation. [Selina Davenport.]
3 vol.
Source: BLC **Rec # 8110**

Reflection. [Barbara Hofland.] [New edition.]
1 vol. [267]
Source: NUC **Rec # 6730**

Self-Denial. [Barbara Hofland.] [New edition.]
1 vol. [254]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: NUC **Rec # 6770**

William and his Uncle Ben: a tale. Designed for the use of young people prepared for the press by Mrs. [Barbara] Hofland. [New edition.]
London: printed for A. K. Newman and Co., [1834?]
1 vol. [156]
Frnt: engraved on copper by S. Springsguth after E. Burney <MsSMU>
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: letter MsSMU; NUC **Rec # 6860**

1835

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [173]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 6710**

Alicia and her Aunt; or, Think before you speak: a tale for young persons. [Barbara Hofland.] [New edition.]
London: Printed for A. K. Newman and Co., [ca. 1835?].
1 vol. [171]

Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: [2] leaves of plates, 1 ill. (engraving)
Source: letter NNPM; NUC **Rec # 6700**

Decision. [Barbara Hofland.] [New edition.]
1 vol. [272]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Decision, a Tale."
Source: NUC **Rec # 6590**

Juvenile Pastimes; or, Sports for the four seasons by J[ames] Bishop.
London: Dean and Munday, Threadneedle-Street, [ca. 1835].
35 pp.
Notes: Coloured ill. (wood engravings).
Source: letter NNPM **Rec # 13670**

The Maid of Padua, or Past times, a Venetian tale. [C. D. Haynes.]
4 vol.
Source: OP; Summers *Gothic Quest* (nt. 59, 104) **Rec # 16860**

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Source: NUC **Rec # 6530**

Reflection. [Barbara Hofland.] [New edition.]
Source: NUC **Rec # 6740**

Self-Denial. [Barbara Hofland.] [New edition.]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Self-denial, a Tale."
Source: NUC **Rec # 6780**

The Stolen Boy. [Barbara Hofland.] [New edition.]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 6820**

1836

Decision. [Barbara Hofland.]
1 vol. [272]
Source: NUC **Rec # 6600**

An Historical Description of Westminister Abbey.
1 vol. [188]
OthrEd: J. Newbey, London (1753, 1764, 1767); Carnan (1770, 1783); first published Minerva 1800
Source: NUC **Rec # 9050**

The History of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]
Source: NUC **Rec # 6520**

Integrity: a tale. [Barbara Hofland.] [New edition.]
London: A. K. Newman and company, 1836.
1 vol. [264]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ill., added engraved t.p. <MnU>
Source: letter MnU; BLC **Rec # 8290**

Moderation. [Barbara Hofland.] [New edition.]
1 vol. [253]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Moderation, a Tale."
Source: NUC **Rec # 6470**

The Nun's Picture. [Regina Maria Roche.]
3 vol.
Source: BLC **Rec # 8100**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]
1 vol. [192]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Source: NUC **Rec # 7190**

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ad Reflection 1836 has "Patience, a Tale."
Source: NUC **Rec # 6540**

Reflection. A tale. By Mrs. [Barbara] Hofland, author of *Africa Described; Patience; Self-Denial; Moderation; Integrity; Fortitude; Decision; Clergyman's Widow; &c.* [*Quotation.*] A new edition.
London: A. K. Newman and Company. 1836.
1 vol. [267]
Frnt: yes ***Q(t.p.)***: unattributed
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Source: inspection of U Victoria copy **Rec # 11990**

The Young Cadet; or, Henry Delamere's voyage to India: his travels in Hindostan; with *The Wonders of Elora* by Mrs. [Barbara] Hofland. [New edition.]
London: A. K. Newman, 1836.
1 vol. [237]
Notes: revised and altered by author <NUC>; [1] leaf plates, ill. <DeU>.
Source: letter DeU; NUC **Rec # 6830**

1837

Humility: a tale. [Barbara Hofland.]
London: A. K. Newman and Co., 1837.
1 vol. [253]
Notes: ill; added engraved t.p. <MnU>.
Source: letter MnU; NUC **Rec # 7230**

The Pirate of the Gulf; or, Lafitte[.] Joseph Holt Ingrahm, author of *The South West.*
London: Printed for A. K. Newman, 1837.
2 vol.
Notes: MnU has "...Lafitte / by the author of 'The Southwest.'"
Source: letters DeU; MnU **Rec # 12300**

1838

Elizabeth and her Three Beggar Boys by Mrs. [Barbara] Hofland.
London: Printed for A. K. Newman and Co., [ca. 1838].
1 vol. [160]
Price: 2s. 6d. (half-bound in Roan, and lettered, illustrated with Plates, and adapted for children less advanced) <ad Reflection 1836>
Notes: 2 leaves of plates: 1 ill. (steel engraving).
Source: letter NNPM **Rec # 13950**

Energy: a tale by Mrs. [Barbara] Hofland.
London: A. K. Newman and Company, 1838.
1 vol. [282]
Notes: 2 leaves of plates: 1 ill. (steel engraving).
Source: letter NNPM; NUC **Rec # 6610**

Fortitude: a tale. [Barbara Hofland.]
London: A. K. Newman and Co., 1838.
1 vol. [259]
Price: 5s. (embossed binding, gilt edges and lettering, illustrated with plates) <ad Reflection 1836>
Notes: ill.; added engraved t.p.
Source: letter MnU **Rec # 11970**

Patience. [Barbara Hofland.] [New edition.]
1 vol. [298]
Source: BLC **Rec # 6550**

Reflection. [Barbara Hofland.] [New edition.]
1 vol. [267]
Source: BLC **Rec # 8330**

Self-Denial; a tale. [Barbara Hofland.] [New edition.]
London A. K. Newman 1838.
1 vol. [254]
Source: letter CaOTU **Rec # 12290**

1839

[Circular] Addressed by the Right Reverend Doctor [Daniel] O'Connor Bishop of Salditan and Vicar Apostolic of Madras and Meliapore, to each of the Right Reverend the Vicars Apostolic throughout India.
[London]: Minerva Press, 1839 (London: P. Deceles).
Source: letter State Library of Victoria **Rec # 17280**

The Illustrated Alphabet, with poetry. [Barbara Hofland.]
London: A. K. Newman and Co. ..., 1839.
29 pp.
Notes: Hand-coloured illustrations.
Source: ESTC; BLC **Rec # 8280**

Quebec and New York; or, The three beauties: an historical romance of 1775 by the author of *The Pirate of the Gulf, &c.* [Joseph Holt Ingraham.]
London: A. K. Newman, 1839.
3 vol. [308; 284; 292]
Source: letter CaOTU **Rec # 12320**

The Young Lady's Library: with twelve fine plates / by Clara Hall . . .
London: A. K. Newman and Co., [between 1839 and 1847]. (Colophon: W. J. Sears, printer, 7, New Court, Bow Lane, London)
1 vol. [248]
Front: drawn by W. H. Brooke; engraved by Edw. Finden
Source: ESTC **Rec # 17500**

Appendix C: 1840 and on

1840

Aladdin; or, The wonderful lamp. An eastern tale. With eight coloured engravings. A new edition. Corrected, and adapted for juvenile readers of the present time. By a lady.
London: Dean & Munday, Threadneedle-Street; and A. K. Newman & Co., Leadenhall Street. [1840?]
Frnt: yes; folding
Source: NSTC **Rec # 17390**

The Barbadoes Girl: a tale for young people. [Barbara Hofland.] [New edition.]
London: A. K. Newman and Co., [1840?]
1 vol. [180]
OthrEd: Originally published in 1816 as *Matilda; or The Barbadoes girl*"
Notes: added engraved t.p. <MnU>; NUC has as "before 1848"
Source: letter MnU; BLC; NUC **Rec # 2720**

Decision. [Barbara Hofland.]
1 vol. [272]
Source: BLC **Rec # 8240**

Elizabeth, and her Three Beggar Boys. [Barbara Hofland.] [New edition.]
1 vol. [160]
Source: BLC **Rec # 8250**

Farewell Tales. [Barbara Hofland.]
1 vol. [262]
Source: NUC **Rec # 7910**

Integrity. [Barbara Hofland.] [New edition.]
1 vol. [264]
Source: NUC **Rec # 7940**

The Panorama of Europe; or, A new game of geography. [Barbara Hofland.] [Eighth Edition.]
1 vol. [192]
Source: BLC **Rec # 8320**

The Young Crusoe. [Barbara Hofland.] [New edition.]
1 vol. [195]
Source: BLC **Rec # 8340**

1841

Alfred Campbell; or, Travels of a young pilgrim in Eqypt and the Holy Land. [Barbara Hofland.] [New edition.]
1 vol. [232]
Notes: Illustrated with twelve engravings
Source: NUC **Rec # 6690**

The Cambrian Excursion: intended to inculcate a taste for the beauties of nature; and to direct the attention of young people to sources of mental improvement / by Louisa Weston.

London: Printed for A. K. Newman and Co. [by Paternoster Row Press, T. C. Hansard]. 1841.
1 vol. [156]
Source: ESTC **Rec # 17810**

The Natural History of the Insects Mentioned in Shakespear's Plays. [Robert Patterson.]
London: A. K. Newman, 1841.
Source: letter CaViV **Rec # 12020**

1842

The Godmother's Tales. [Barbara Hofland.]
1 vol. [192]
Source: NUC **Rec # 6630**

1843

Hermione; or, The defaulter. [Caroline Scott.]
2 vol.
Source: NUC **Rec # 7490**

Macrimmon. [Alexander Sutherland.]
4 vol.
Source: NUC **Rec # 7650**

Quebec and New York, or, The three beauties; an historical romance of 1775 by the author of *The Pirate of the Gulf, The Quadroone, Kyd the Buccanier, &c.* [Joseph Holt Ingraham.] [Second edition.]
London: A. K. Newman, 1843.
3 vol. [308; 284; 292]
Source: letter CaOTU; NUC **Rec # 12310**

1844

The Lottery of Life by the Countess of Blessington. [Marguerite, Countess of Blessington.]
London: H. Colburn, publisher. A. K. Newman and Co., 1844.
3 vol.
Source: letter DeU **Rec # 12190**

The Romance of Private Life. [Sarah Harriet Burney.]
London: H. Colburn: A. K. Newman and company, 1844.
3 vol.
OthrEd: First published in 1839
Notes: Vol. 1-2 "The Renunciation"; vol. 3 "The Hermitage"
Source: letter MnU **Rec # 11850**

1845

Comic Tales, Instructive and Amusing, from the best English and foreign authors. [New edition.]
2 vol.
Source: NUC **Rec # 11650**

The Three Vows: and other romances at Chatsworth / edited by the author of *Pelham*. [Peter George

Patmore.]
London: H. Colburn, A. K. Newman, 1845.
3 vol.
Source: letter DeU **Rec # 12370**

1847

The History of a Merchant's Widow and her Young Family by Mrs. [Barbara] Hofland, author of *The Clergyman's Widow, Daughter-in-law, Panorama of Europe, Barbadoes Girl, Young Northern Traveller, Affectionate Brothers, Good Grandmother, Sisters, &c.* [New edition.]
London: Printed for A. K. Newman and Co. Leadenhall-Street. [1847?]
1 vol. [176]
Frnt: yes
Notes: Date given by CaViV is probably incorrect; imprint suggests between 1825 & 1830.
Source: letter CaViV; NUC **Rec # 7930**

1850

The Good Grandmother, and her Offspring. [Barbara Hofland.] [Second edition with alterations.]
1 vol. [176]
Source: BLC **Rec # 8270**

1863

The Affectionate Brothers. [Barbara Hofland.] [New edition.]
1 vol. [173]
Source: NUC **Rec # 6720**

1879

Sketches of Cambridge in Verse. [Julian Home.]
1 vol. [137]
Source: NUC **Rec # 9060**

1883

Leap Year; or, Woman's privilege: a novel, by Selina Davenport . . . Second edition.
London, A. K. Newman and Co., 1883.
Source: letter NhD **Rec # 17230**

1887

The Gaping, Wide-Mouthed, Waddling Frog: a new and entertaining games of questions and commands.
London: Dean & Munday ... and A. K. Newman & Co., The Minerva Press ... 1887.
29 pp.
Frnt: yes; coloured
Notes: 2 plates
Source: letter MnU **Rec # 17270**

Appendix D: Publications without dates

This list is based on inspections of catalogues and advertisements. Since information from such sources is generally minimal, some entries in this section may only give details of title and number of volumes. In other entries the name of the author, the price of work, other editions of the work, and other details may be included.

I have added to Blakey's "Supplementary list of publications" through my own inspection of advertisements found in Minerva Press works. Blakey's list was compiled from the following sources: *The Modern Catalogue of Books 1792-1803* (MC 1803), *The Modern London Catalogue of Books 1800-1818* (MLC 1818), *The London Catalogue of Books 1816-1851* (LC 1851), *The English Catalogue of Books 1801-1836*, and the Catalogue of the Minerva Library. As copies have surfaced, I have been able to remove numerous works from Blakey's supplementary list. I have listed the name of the works in which I have found relevant advertisements.

The bulk of the works on this list were reprints of works published by other firms. This is an indication of the importance of remainder publishing at the Minerva, an aspect of the business which increased after Newman took over the firm from Lane.

Academy of Science and Art.
4 vol. 36s.
Source: MLC 1818

Adams' Popular Moral Tales.
2s. 6d.
Notes: Elegant plates.
Source: ad Affectionate Brothers 1816

Adelaide; or, The countercharm. By the author of *Santo Sebastiano*. [Catherine Cuthbertson.]
5 vol. 35s.
***OthrEd*:** 1813 edition by Robinson.
Source: DB Sup [Adv 1818]

Adventures of a Pin. Supposed to be related by himself, herself, or itself.
1 vol.
***OthrEd*:** 1796 edition by Lee.
Source: MC 1803

Alexis, The Tyrant of the East, a romance. [William Hart.]
1 vol. 5s.
***OthrEd*:** 1811 edition by Colburn.
Source: ad Ruins of Selinunti 1813; ad The Spinster's Journal 1816

Almeria D'Aveiro. [Anna Maria Mackenzie.]
3 vol. 15s.
***OthrEd*:** first published in 1812
Source: MLC 1818; ad Stories of Four Nations 1813

Alphonso, or The natural son. [Madame Genlis.]
3 vol. 13s. 6d.
***OthrEd*:** 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Amatory Tales of Spain, France, Switzerland, and the Mediterranean. [Honoria Scott.]

4 vol. £1
***OthrEd*:** 1810 edition by Dick.
Source: ad Ruins of Selinunti 1813; ad Abbess of Valtiera 1816

Anglo-American; or, Memoirs of Captain Henry Gardiner.
1 vol. 5s.
***OthrEd*:** 1813 edition "Liverpool: Printed by G. Wood".
Source: Minerva Catalogue 1814; MLC 1818

Anti-Delphine. [Second edition.] [Elizabeth Byron.]
2 vol. 10s. 6d.
***OthrEd*:** 1806 edition by Mawman.
Source: DB Sup [Adv 1818; MLC 1818]

The Aristocrat. By the author of *The Democrat*. [H. J. Pye.]
2 vol. 7s.
***OthrEd*:** 1799 edition by Low, Law etc.
Source: MC 1803

Augustus.
3 vol. 7s. 6d.
Source: ad Henrietta of Gerstenfeld, Vol. 2, 1788

Avondale Priory. [Isabella Kelly.]
3 vol. 10s. <1796>; 10s. 6d. sewed <1802>
Source: ad Memoirs of the Ancient House of Clarendon 1796; ad Stella of the North 1802

Ballad Singer. [Mrs. Edgeworth.]
£1
Source: ad Affectionate Brothers 1816

The Balloon Jester; or, The flights of wit and humor; with a representation of the air balloon.
72 pp. 6d.
Source: ad The Correspondents 1784

Baron's Daughter. [Second edition.] [Isabella Kelly.]
4 vol. 14s.
***OthrEd*:** 1802 edition by Bell.
Source: MLC 1818; ad Substance and Shadow 1812

Bellgrove Castle; or The horrid spectre. [T. H. White.]
4 vol. 14s. sewed
***OthrEd*:** 1803 edition by White and Fee.
Source: MC 1803; ad Reginal di Torby 1803

Biography of a Spaniel. [New edition.]
1s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The Birth-day Presentation; or, Pleasing tales of amusement and instruction. [Mary Meeke.]
London: A. K. Newman & Co. (n.d.)

Source: NUC

But Which? or, Domestic grievances of the Womore family. By the author of *Leopold*. Second edition. [H. Whitfield.]
2 vol. 10s.
***OthrEd*:** 1807 edition by Bentley.
Source: MLC 1818; DB Sup [Adv 1818]

Camilla; or, Correspondence of a deceased friend.
3 vol. 7s. 6d. sewed
***OthrEd*:** 1785 edition by Cass.
Source: ad Perplexities of Love 1787

Caroline Ormsby, or the Real Lucilla. Second edition. By the author of *The Decision*.
1 vol. 5s.
***OthrEd*:** 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813; ad Spinster's Journal 1816

The Carthusian Friar; or, The Mysteries of Montanville. [Sarah Green.]
4 vol. £1 2s.
Source: MLC 1818; ad Affectionate Brothers 1816

The Castle of Arragon; or, The Banditti of the Forest. By Miss Smith.
4 vol. £1
***OthrEd*:** Also advertised by Colburn in 1811.
Source: ad Ruins of Selinunti 1813

Castle of Otranto. [Lord Orford.]
4s.
Notes: "For the Instruction and Amusement of Youth", includes 12 engravings.
Source: ad Affectionate Brothers 1816

Celia Suited; or, The rival heiresses.
2 vol (DB Sup gives 3 vol). 12s.
***OthrEd*:** 1810 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Chapone's Letters on the Mind.
1s. 3d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

The Charms of Cheerfulness; or, Merry Songster's Companion.
1s. sewed
Notes: Advertisement gives "Chearfulness."
Source: ad The English Hermit 1786

The Charms of Cheerfulness; or, Merry Songster's Companion. [New edition.]
1s. sewed
Source: DB Sup [Adv 1794]

The Cheerful Songster. New edition.

6d. sewed
Source: DB Sup [Adv 1794]

Children of Error. By an officer of dragoons. Second edition.
2 vol. 9s.
***OthrEd*:** 1806 edition by Ostell.
Source: MLC 1818; DB Sup [Adv 1818]

Cicely; or, The rose of Raby. [Third edition.] [Agnes Musgrave.]
4 vol. 12s. sewed <1796>; 13s. <1798>
***OthrEd*:** 1795 edition by Lane.
Source: ad Antoinette 1796; DB Sup [Adv 1798]

A Collection of Entertaining Tales of the Fairies, tending to inspire youth with the love of virtue.
2 vol. 5s. sewed
Notes: Advertisement has "Just published," with engravings.
Source: ad Augusta 1787

The Comic Songster; or, Laughing Companion. New edition.
1s. sewed
Source: ad The English Hermit 1786

Comical Fellow; or, Wit and humour for town and country.
6s. sewed
Source: ad The English Hermit 1786

A Complete System of the Commerical Geography of England; Adapted to Monsieur l'Abbé Gaultier's method of teaching that science, by means of instructive Recreations, in English and French, for the use of schools, with a map of England. [Dominique de St. Quentin, M. A.]
4s.
Notes: The advertisement in *The Traditions* has the following notes: "The other Maps, and every article necessary for the Game, published and sold by Mr. Dudley Adams, Globe-maker to the King, Charing-Cross, London" and that an account of these publications can be found in *English Review* (Aug. 1791, Oct. 1792) and the *Analytical Review* (n.d.).
Source: ad The Traditions 1795

Confessions. [Agnes Musgrave.]
5 vol. £1 2s. 6d. sewed
***OthrEd*:** 1801 edition published by Cawthorne as *The Confession: A novel.*
Source: ad Stella of the North 1802

Constant Lover. [Kotzebue.]
2 vol. 8s. sewed
Source: ad Stella of the North 1802

Cyanna.
2 vol.
Source: DB Sup [Adv 1793]

Deception. A novel. [Sarah Green.]
3 vol. 15s.
***OthrEd*:** 1813 edition by Sherwood, Neely and Jones.

Source: Minerva Catalogue 1814; MLC 1818

The Decision. A companion to *The Refusal*. By the author of *The Acceptance* and *Caroline Ormsby*.
3 vol. 15s.
***OthrEd*:** 1811 edition by Colburn.
Source: ad Trecothick Bower 1814

Desmond. [Charlotte Smith.]
3 vol. 9s.
***OthrEd*:** 1792 edition by Robinson.
Source: MC 1803

The Devil upon Two Sticks in England. By the author of *Dr. Syntax's Tour in Search of the Picturesque*. [Fifth edition.] [William Combe.]
6 vol. £1 10s.
***OthrEd*:** First published 1790. Fourth edition 1811 by Sherwood.
Source: MLC 1818; ad Redmond the Reble 1819

Devout Exercises of the Heart. By Mrs. Rowe. 'Embellished with the head of the author.'
1 vol. 1s. "neatly bound in red"
Source: DB Sup [Adv 1796]

Dominican, a Romance. [Captain Williamson.]
3 vol. 16s.
***OthrEd*:** 1809 edition by Longman.
Source: ad Ruins of Selinunti 1813

Don Quixote. [New edition.]
4 vol. £1
Source: ad Substance and Shadow 1812

Donalda, or Witches of Glensheill. [Mary Julia Young.]
2 vol. 9s.
***OthrEd*:** 1805 edition by Hughes.
Notes: Blakey gives "Glenshiel".
Source: ad Substance and Shadow 1812

Duncan and Peggy. A Scottish tale. By Mrs. [Elizabeth] Helme. New edition.
3 vol. 15s.
***OthrEd*:** 1794 edition by Bell.
Source: MLC 1818; ad Sisters of St. Gothard 1819

Edric the Forester; or, The mysteries of the haunted chamber. [Anne Ker.]
3 vol. 15s.
***OthrEd*:** 1817 edition by Hughes; reprinted 1841 for "The Romancist and Novelist's Library" <Summers GQ 93>.
Source: ad St. Kathleen 1820; DB Sup [Adv 1818]

Edward. [New edition.] [Dr. John Moore.]
22s.
***OthrEd*:** 1796 edition by Strahan, etc.
Source: MLC 1818; DB Sup [Adv 1818]

Eliza. [Mrs. Yeates.]
2 vol. 7s. sewed
OthrEd: 1800 edition by Tibson.
Notes: DB gives "Mrs. Yeates or Yates".
Source: ad The Dream 1801

Ellen, Countess of Castle Howell. [New edition.] [Anna Maria Bennett.]
4 vol. 12s. sewed <1795>; 14s. <1812>
Source: ad Such Follies Are 1795; ad Substance and Shadow 1812

Elliott, or Vicissitudes in Early Life.
2 vol. 8s. sewed
Source: ad Stella of the North 1802

Emmeline, or the Orphan of the Castle. [New edition.] [Charlotte Smith.]
4 vol. £1 2s.
OthrEd: 1788 edition by Cadell.
Source: MLC 1818; ad Affectionate Brothers 1816

The English Gil Blas; or, The adventures of Gabriel Tangent. [John Canton.]
OthrEd: 1807 edition by Hughes.
Source: English Catalogue of Books 1807

English Hermit.
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"--with elegant plates.
Source: ad Affectionate Brothers 1816

English Hermit, or Adventures of Philip Quarle, with an elegant frontispiece.
2s. sewed
Source: <ad Perplexities of Love 1787>

[English?] Minstrel, a Selection of Songs to Music, plates.
3s.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The English Travellers' Guide to Hamburgh. In a series of letters.
1 vol. 2s. 6d. sewed
Source: DB Sup [Adv 1798]

Epitome of Military Events. From the French.
2 vol. 25s.
Source: MLC 1818

Erestina. [Francis Lathom.]
1 vol. 3s.
OthrEd: 1802 edition by Payne.
Source: MLC 1818; ad Substance and Shadow 1812

Ermina Montrose; or, The cottage of the vale. [Emily Clarke.]

3 vol. 12s. sewed
S.L.: includes Maria Edgeworth (20 copies) ***Ded***: to Countess Shaftesbury, from 4 Cockspur St., Haymarket ***OthrEd***: 1800 edition by James Wallace
Notes: Printed for the author.
Source: OP (from Wallace edition); MLC 1818; ad Stella of the North 1802

Ethelia. [Second edition.] [Jane Harvey.]
3 vol. 15s.
OthrEd: 1810 edition by Longman.
Source: DB Sup [Adv 1814]; MLC 1818; ad St. Kathleen 1820

Euphronia. [Mrs. Norris.]
3 vol. 15s.
OthrEd: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

Family Misfortunes; or, The history of the Amtsrath Gutman. From the German of Baron Knigge.
1 vol. 3s. 6d. <1801>; 4s. sewed <1802>
OthrEd: 1801 edition by Vernor.
Source: MC 1803; ad Mysterious Husband 1801; ad Stella of the North 1802

Family Quarrels. [August Heinrich Julius La Fontaine.]
3 vol. 15s.
OthrEd: 1811 edition by Dean.
Source: ad Ruins of Selinunti 1813

Fancied Events, or, The sorrows of Ellen. A novel. [Mrs. Villa-Real Gooch.]
2 vol. 8s. sewed
OthrEd: first published 1799
Notes: Mrs. Villa-Real Gooch is Elizabeth Sarah Gooch.
Source: OP; ad Stella of the North 1802

Fashionable Letter Writer, with elegant plates.
2s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

The Favourites of Felicity. By John Potter, M. B.
3 vol. 7s. 6d. sewed
OthrEd: 1785 edition by Cass.
Source: DB Sup [Adv 1786]

Felicia. [Madame Genlis.]
1 vol. 4s.
Source: DB Sup [Adv 1812]; ad Stories of Four Nations 1813; MLC 1818

Ferrandino, a German Romance. [Henry G. Bohn.]
2 vol. 10s. 6d.
OthrEd: 1813 edition by Colburn.
Source: ad St. Kathleen 1820

The Festival of Momus. New and improved edition. 'With a most superb frontispiece and vignette'.

1s. 6d. sewed
Notes: "a Collection of COMIC SONGS, including the modern, a new and improved Edition, with a most superbe [sic] Frontispiece and Vignette"
Source: ad The English Hermit 1786

Flower of Genuine Poetry, with elegant plates. [Evans.]
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The Force of Love. [John Dent.]
2 vol. 5s. sewed
OthrEd: 1785 edition by Cass.
Source: DB Sup [Adv 1786]

French Emigrants.
2 vol. 10s.
Source: Minerva Cat 1814; MLC 1818

Gazetteer. [New edition.] [Brooke.]
4s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Genius in High Glee; or, Buck's jester.
6d. sewed
Source: ad The English Hermit 1786

Glencarron, a Scottish Tale. [Sarah Wigley.]
3 vol. 15s.
OthrEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]; ad Trecothick Bower 1814

Grasville Abbey. [Second edition.] [George Moore.]
3 vol.
OthrEd: G. G. and J. Robinson 1797
Source: NUC

Griffith Abbey; or, Memoirs of Eugenia. [Eliza Kirkham Mathews.]
2 vol. 8s.
OthrEd: 1807 edition by Oddy and Godwin.
Source: MLC 1818; ad Substance and Shadow 1812

The History of a Clergyman's Widow and her Young Family. [Barbara Hofland.]
1 vol. 4s.
Notes: Printed by J. Darling.
Source: NUC; ad Substance and Shadow 1812

The History of a Clergyman's Widow and her Young Family. [New edition.] [Barbara Hofland.]
4s.
OthrEd: first edition Minerva 1812
Notes: "For the Instruction and Amusement of Youth"

Source: ad Affectionate Brothers 1816

History of a Merchant's Widow. [Barbara Hofland.]
4s.
OthrEd: first edition Minerva 1814
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The History of Myself and My Friend. [Anne Plumptre.]
4 vol. 24s.
OthrEd: 1813 edition by Colburn.
Source: MLC 1818; DB Sup

History of Susan Gray, by a clergyman.
1s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

I Says, Says I, a novel, by Thinks I to Myself.
2 vol. 10s. 6d.
Source: ad Patience and Perserverance 1813

The Illusions of Sentiment. [Ann Hilditch.]
2 vol. 5s. sewed
OthrEd: 1788 edition by Axtell.
Notes: Advertisement has this "In the press."
Source: DB Sup [Adv 1787]

Improving Tales for Youth.
1s. 6d.
Notes: "For the Instruction and Amusement of Youth."
Source: ad Affectionate Brothers 1816

Infatuation; or, Sketches from nature. [Margaret Turner.]
2 vol. 10s.
OthrEd: 1810 edition by Philips.
Source: DB Sup [Adv 1812]; ad Ruins of Selinunti 1813

An Introduction to French Grammar. [Dominique de St. Quentin, M. A.]
1s. 3d.
Notes: "Particularly adapted for those that are not yet caquainted [*sic*] with the rudiments of their own Language, and calculated to facilitate to beginners the Study of the First Principles of the French Tongue."
Source: ad The Traditions 1795

The Irish Guardian; or, Errors of eccentricity. [Anna Maria Mackenzie.]
3 vol. 15s.
OthrEd: 1809 edition by Longman.
Source: MLC 1818

Isadora of Milan. [A. F. [Anthony Frederick] Holstein.]
5 vol. £1 5s. <1816>

OthrEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]; ad Spinster's Journal 1816

The Jack Daw "At Home" by a young lady of rank; illustrated with elegant engravings. London: Printed at the Minerva Press, For A. K. Newman and Co. . . ., [between 1809 and 1814].
16 pp.
Notes: 6 leaves of plates: ill. (etchings)
Source: letter NNPM

Johnson's Diamond Dictionary (smallest ever printed).
3s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Joscelina; or, The rewards of benevolence. [Isabella Kelly.]
2 vol. 7s. sewed
OthrEd: 1797 edition by Longman.
Source: DB Sup [Adv 1798]

Jovial Jester; or, Tim Grin's Delight.
1s. sewed
Source: ad The English Hermit 1786

Julia de Vienne.
4 vol. 21s.
OthrEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]

Juvenile Indiscretions. [New edition.] [Anna Maria Bennett.]
5 vol. 17s. 6d. <1812>; 22s. 6d. <DB Sup>
OthrEd: 1786 edition by Lane.
Source: ad Substance and Shadow 1812; DB Sup [Adv 1812]

L'Intriguante; or, The woman of the world.
4 vol. 22s.
OthrEd: 1813 edition by Colburn.
Source: DB Sup [Adv 1815]

Laugh and Be Fat; or, Food For All Parties.
6s. sewed
Source: ad The English Hermit 1786

Laura, or, The Parisian.
2 vol. 6s. sewed
Source: ad Madeline 1794 (no price); ad Duke of Clarence 1795

Life and Adventures of Robinson Crusoe. A new edition with cuts.
2s. 6d. sewed
Source: ad The English Hermit 1786

Lindamira. [Miss C. (?) Burney.]
3 vol. 13s. 6d.

Notes: A Catalogue of Barratt's Library, Bath [1816?] dates this 1810.
Source: MLC 1818

Literary Leisure, or The recreations of Solomon Saunter, Esq.
2 vol. 14s. sewed <1802>; 12s. boards <1803>
Source: ad Stella of the North 1802; ad La Belle Sauvage 1803

The Little Chimer. [Francois Guillaume Ducray Dumesnil.]
4 vol. £1 2s <1813>
***OthrEd*:** 1810 edition by Colburn.
Source: ad Stories of Four Nations 1813

Llewellyn, Prince of Wales.
3 vol. 12s. sewed
Source: ad Stella of the North 1802

The London [Complete] Songster; or, Musical bouquet. [New edition.]
1s.
Source: DB Sup [Adv 1794]

Louisa, or the Cottage on the Moor. [Seventh edition.] [Mrs. Helme.]
2 vol. 9s. (1811-13); 10s. (1814-19)
***OthrEd*:** 1787 edition by Kearsley.
Source: DB Sup [Adv 1811]; ad Ruins of Selinunti 1813; MLC 1818

Louisa, or the Cottage on the Moor. [Eighth edition.] [Mrs. Helme.]
2 vol. 10s.
***OthrEd*:** 1787 edition by Kearsley.
Source: LC 1851; ad Redmond the Rebel 1819

Love, Hatred, and Revenge, a Swiss Romance. [Second edition.] [Thomas Pike Lathy.]
3 vol. 15s.
Source: MLC 1818; ad Redmond the Rebel 1819

Lyric Miscellany; or, Essence of harmony and humour. [New edition.]
Source: DB Sup [Adv 1794]

Maclog's New, Complete, and Universal System of Natural History, embellished with 400 engravings.
4s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Mademoiselle de la Fayette. [Madame Genlis.]
2 vol. 10s. 6d.
***OthrEd*:** 1813 edition by Colburn.
Source: MLC 1818; DB Sup [Adv 1819]; ad St. Kathleen 1820>

Magdalen; or, The penitent of Godstow. [Second edition.] [Mrs. Helme.]
3 vol. 15s.
***OthrEd*:** 1812 edition by Cradock.
Source: MLC 1818; DB Sup [Adv 1818]

The Maid of the Hamlet. [Third edition.] [Regina Maria Roche.]
2 vol.
Notes: Printed by J Darling.
Source: NUC

Maid, Wife, and Widow. [Henry Siddons.]
3 vol. 13s. 6d.
***OthrEd*:** 1806 edition by Philips.
Source: ad Substance and Shadow 1812

Marchmont. [Charlotte Smith.]
4 vol. 16s.
***OthrEd*:** 1792 edition by Low.
Source: DB Sup [MC 1803]

Mariamne. [Second edition.]
2 vol. 7s. sewed
Source: ad Stella of the North 1802

Meditation and Contemplation, new edition, plates. [New edition.] [James Hervey.]
***OthrEd*:** first published as *Meditations and Contemplations* [*sic*] in 1746
3s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Memoirs and Adventures of a Flea.
2 vol. 5s. sewed
***OthrEd*:** 1785 edition by Axtell.
Source: DB Sup [Adv 1786]; ad Perplexities of Love 1787

Memoirs of Mr. Benfield.
2 vol. 5s. sewed
Source: ad Fate of Velina de Guidova 1790

Memoirs of the Life of Agrippina. [New edition.] [Elizabeth Hamilton.]
3 vol. 18s.
***OthrEd*:** 1804 edition; Second edition 1811 (Minerva)
Source: ad Substance and Shadow 1812

The Merry Jester; or, Convivial companion.
1s. sewed
Source: ad The English Hermit 1786

The Messiah, attempted from the German of Mr. [Friedrich Gottlieb] Klopstock. [New edition.]
2 vol.
***OthrEd*:** *Messias* (first three cantos 1748, last 1773)
Source: letter Georgetown U

Mirth and Glee; or, The songster's favorite. [New edition.]
6d.
***OthrEd*:** 1782 edition by Axtell.
Source: DB Sup [Adv 1794]

Modern Romance.
3 vol.
Source: DB Sup [Adv 1793]

Murray House. [Eliza Parsons.]
3 vol. 15s.
OthrEd: 1804 edition by Norbury (Brentford).
Source: ad Substance and Shadow 1812

Musical Repository. Songs set to music.
1 vol. 2s. 6d.
Source: DB Sup [MC 1803]

Mysteries of Ferney Castle. [George Lambe.]
4 vol. £1 2s.
OthrEd: 1809 edition by Colburn.
Source: ad Ruins of Selinunti 1813

New Epitome of British History.
5s.
Source: MLC 1818

A New French Grammar. [Dominique de St. Quentin, M. A.]
2.s. 6d.
Notes: "Particularly adapted for those that are not yet caquainted [*sic*] with the rudiments of their own Language, and calculated to facilitate to beginners the Study of the First Principles of the French Tongue."
Source: ad The Traditions 1795

Newminster Abbey; or, The daughter of O'More.
2 vol. 10s.
OthrEd: 1808 edition by Hughes.
Source: MLS 1818

Notoriety; or, Fashionables unveiled. By Castigator.
3 vol. 15s.
OthrEd: 1812 edition by Sherwood.
Source: MLC 1818

The Novelist; or, Amusing companion: a selection of tales, histories, adventures, anecdotes, from the best modern publications. With a variety of originals, instructive and entertaining. We cull the choicest.
1s.
Source: ad Lady Jane Grey 1791

The Novice of St. Ursula. [Francois Guillaume Ducray Dumesnil.]
4 vol. £1 1s.
OthrEd: 1810 edition by Colburn.
Source: ad It Was Me 1813

Octavia. By Anna Maria Porter. A new edition.

3 vol.
Source: DB

The Old English Baron. [Ninth edition.] [Clara Reeve.]
4s.
Notes: With plates.
***OthrEd*:** First published 1778; Newman 1820.
Source: ad Substance and Shadow 1812

Old Nick. By the author of *A Piece of Family Biography*. [E. Dubois.]
3 vol. 10s. 6d.
***OthrEd*:** 1801 edition by Murray. Second edition 1803 by Longman.
Source: MLC 1818

Original Poetry for Children. [Miss Horwood.]
2s.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

Park's Travels in Africa, abridged by John Campbell, Esq.
4s. 6d.
Source: ad Sisters of St. Gothard 1819

Parnassium, a select collection of modern prose, from Blair, Young, &c.
2s. sewed
Source: ad The Correspondents 1784

Parnassian Garland, with elegant plates. [Evans.]
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

A Picture from Life, from the history of Emma Tankerville and Sir Henry Moreton. [Second edition.] [Henry A. M. Whitfield.]
2 vol. 7s.
***OthrEd*:** 1804 edition by Highley.
Source: ad Substance and Shadow 1812; MLC 1818

The Pilgrim of the Cross. [Mrs. Helme.]
4 vol. 20s.
***OthrEd*:** 1805 edition by Norbury (Brentford) and Ostell.
Source: MLC 1818

Pleasing and Polite Instructor. A collection of essays, tales, &c. With an elegant vignette.
1 vol. 2s. 6d. sewed
Source: ad The Correspondents 1784

The Pleasing Songster; or, Festive companion. New edition.
6d. sewed
Source: DB Sup [Adv 1794]

Pope's Poetical Beauties Selected. [Alexander Pope.]

2s. sewed
Source: ad The Correspondents 1784

Popularity, or The votary of wealth, by a miser.
3 vol. 15s.
Source: ad Affectionate Brothers 1816

Prosaic Garland, with elegant plates. [Evans.]
2s. 6d.
Notes: "For the Instruction and Amusement of Youth"
Source: ad Affectionate Brothers 1816

The Rambles of Mr. Frankly. By Mrs. [Elizabeth] Bonhote. New edition, with additions.
4 vol. 12s. sewed
***OthrEd*:** first edition by Becket and De Hondt (1772-1776); first Minerva edition 1797
Notes: Advertisement has this "In the press."
Source: DB Sup [Adv 1796]

Raymond. [Sickelmore.]
2 vol. 9s. sewed <1802>; 8s. sewed <1805>
Source: DB; ad Stella of the North 1802; ad Rashleigh Abbey 1805

Rimualdo; or, Castle of Badajos. [W. H. Ireland.]
4 vol. 14s.
***OthrEd*:** 1800 edition by Longman.
Source: MC 1803

Robin Hood's Garland; or, The Sherwood Songster. New edition.
6d. sewed
Source: DB Sup [Adv 1794]

Robinson Crusoe, a new edition, complete in one volume, with cuts. [Daniel Defoe.]
1 vol. 2s. 6d. sewed <1784>; 2s. sewed <1787>
Source: ad The Correspondents 1784; ad Perplexities of Love 1787

Robinson Crusoe. New edition, with the most superb engravings. [Daniel [Defoe.]
2 vol. 5s. sewed
Source: DB Sup [Adv 1790]

Robinson Crusoe. [New edition.] [Daniel Defoe.]
2 vol. 6s. sewed
***OthrEd*:** *Robinson Crusoe* first published 1719.
Source: ad Isabel 1802; MC 1803

The Romance of the Pyrenees. [Catherine Cuthbertson.]
4 vol. 18s. <1803>; £1 1s. <1816>
***OthrEd*:** 1802 edition by Robinson.
Source: DB Sup [MC 1803]; ad Abbess of Valtiera 1816

Rosa in London, and other tales. By the author of *The Young Mother, or Albinia.*
4 vol. £1 2s.
***OthrEd*:** 1809 edition by Colburn.

Source: ad Ruins of Selinunti 1813

Rosalind de Tracey. [Second edition.]
3 vol. 12s. sewed
Source: ad Stella of the North 1802

The Rose of Cumberland. [Henry Montague Cecil.]
2 vol. 9s.
***OthrEd*:** Probably the same as *Mysterious visitor; or, Mary the Rose of Cumberland* by H. M. Cecil Longman, 1805.
Source: ad Substance and Shadow 1812; MLC 1818

Roundelay; or, The new Syren, a collection of all the modern songs, adorned with an elegant vignette. The sixth edition.
1s. 6d. sewed
Source: ad The Correspondents 1784

Roundelay; or, The new Syren. [Tenth edition.]
1s. 6d. sewed
Source: DB Sup [Adv 1786]

Roundelay; or, The new Syren. [New edition.]
2s. sewed
Source: DB Sup [Adv 1794]

Rules and Orders to be observed and kept by the humane friendly indefatigable union society: held at Tideswell, in the county of Derby.
Bakewell: Printed at the Minerva Press, (n.d.)
Source: letter Brigham Young University

St. Clair of the Isles; or, The Outlaws of Barra. [Mrs. Helme.]
4 vol. 14s.
***OthrEd*:** 1803 edition by Longman.
Source: DB Sup [Adv 1812]; MLC 1818

The Sea-Devil; or, Son of a bellows mender. A tragic-comic romance, by Edward Rose, Seaman.
2 vol. 9s.
***OthrEd*:** 1811 edition by Roach (Plymouth Dock).
Source: ad Substance and Shadow 1812; MLC 1818

The Secret. [Isabella Kelly.]
4 vol. 18s.
***OthrEd*:** 1805 edition by Brentford (Norbury).
Source: ad Substance and Shadow 1812

Seduction; or, History of Lady Revel.
2 vol. 5s. sewed
***OthrEd*:** 1787 edition by Axtell.
Source: ad Perplexities of Love 1787

The Sentimental Traveller; or, A descriptive tour through life.
2 vol. 5s. sewed

Source: ad The Correspondents 1784

Sir William Harrington. [New edition.] [Anna Meades.]
4 vol. 14s. sewed
OthrEd: first published 1771
Source: IG; ad Stella of the North 1802

Solitary Wanderer. [Charlotte Smith.]
3 vol. 16s. 6d. sewed
OthrEd: *Letters of a Solitary Wanderer*, first published 1799, 1800-02
Source: ad Stella of the North 1802

Son of the Storm. [Henry Siddons.]
4 vol. 18s.
OthrEd: 1809 edition by Longman.
Source: ad Ruins of Selinunti 1813

The Spirit of Masonry. [William Hutchinson.]
1 vol. 3s. 6d. boards
OthrEd: Third edition 1802 by Jollie.
Source: DB Sup [MC 1803]

The Stolen Boy. [Barbara Hofland.]
1 vol.
OthrEd: Published in the *Juvenile Souvenir* (1828); first published in separate form in 1830.
Source: NUC

Suspicion, or The benevolent recluse. By a lady.
2 vol. 10s.
Notes: By Lady Dunn? <DB Sup>.
Source: ad Affectionate Brothers 1816

Tales of Sympathy. By an attorney.
2 vol. 5s. sewed
Source: DB Sup [Adv 1789]

Tim Grin's Jests; or, The new London joker.
6d. sewed
Notes: Advertised on same page with "Jovial Jester, or Tim Grin's Delight"
Source: ad The English Hermit 1786

The Times.
2 vol. 10s.
OthrEd: 1811 edition by Colburn.
Source: DB Sup [Adv 1813]; ad Spinster's Journal 1816

The Town and Country Songster; or, Vocal companion.
Source: DB Sup [Adv 1794]

Travels to the Netherlands. By Coriat Junior. With a description of Flanders. [Samuel Paterson.]
3 vol. 7s. 6d. sewed
Source: ad The Correspondents 1784

The Unexpected Legacy. [Rachel Hunter.]
2 vol. 9s.
OthrEd: 1804 edition by Longman.
Source: DB Sup [Adv 1812]

The Unfortunate Attachment; or, Memoirs of Mr. and Mrs. de la Bédoyère.
2 vol. 6s.
OthrEd: 1794 edition by Vernor.
Notes: Probably a translation of Baculard d'Arnaud's *Les époux malheureux, ou l'histoire de Monsieur et de Madame de la Bédoyère.*
Source: DB Sup [MC 1803]

The Universal Songster. [New edition.] 2s.
Source: DB Sup [Adv 1794]

Vancenza. [Sixth edition.] [Mary Robinson.]
2 vol. 8s.
OthrEd: 1792 edition by Bell.
Source: DB Sup [Adv 1811]; ad Ruins of Selinunti 1813

Victoria; a novel. The characters taken from real Life. [Susanna Rowson.]
2 vol. 5s. sewed
OthrEd: First published 1788
Notes: Susanna Rowson, formerly Haswell.
Source: ad Reuben and Rachel 1799

The Virtuous Prince; or, Travels of Usong. An Oriental tale. 3s.
Notes: Probably another translation of von Haller's *Usong, an Eastern narrative.*
Source: ad The Correspondents 1784

Watch Tower. [T. J. Horsley Curties.]
5 vol. £1 5s.
OthrEd: 1804 edition by Hurst.
Source: ad Substance and Shadow 1812

What You Please; or Memoirs of Modern Characters. A novel. By the author of *Tourville*. [Second edition.] [Rev. Mr. Wyndham.]
4 vol. 14s.
OthrEd: 1804 edition by Longman.
Source: ad Substance and Shadow 1812; MLC 1818

Whim of the Day; or, Musical Olio. A new edition.
6d.
Notes: Possibly the same as: *The whim of the day, for 1790 containing an entertaining selection of the choicest and most approved songs* (2nd edition Roach).
Source: DB Sup [Adv 1794]

Wieland, an American tale. [Charles Brockden Brown.]
4s. sewed
OthrEd: First published 1798.
Source: ad Arthur Mervyn 1803

The Wife; or, A model for women. [Mrs. Edgeworth.]
3 vol. 15s.
Source: ad Stories of Four Nations 1813

William of Normandy.
2 vol. 5s. sewed
Source: <ad Perplexities of Love 1787>

Winnifred. [J. Thomson.]
2 vol. 6s. sewed
Source: ad Reginal di Torby 1803

A Winter's Tale. [New edition.] [James Norris Brewer.]
4 vol. £1
Source: ad Stories of Four Nations 1813

Wit's Museum; or, New London jester, a new edition.
2s. sewed
Source: ad The English Hermit 1786

Woman, or Ida of Athens. [Sydney Owenson.]
4 vol. £1 1s.
OthrEd: First published 1809; 1813 edition by Longman.
Notes: Sydney Owenson, later Lady Owenson.
Source: ad Ruins of Selinunti 1813

Yamboo, or The North American slave. By the author of *The Bravo of Bohemia*. Second edition.
3 vol. 15s.
OthrEd: 1811 edition by Newman.
Source: DB Sup [Adv 1819]; ad St. Kathleen 1820

Youth's Instructor.
1 vol. 3s. sewed
Source: ad Rose-Mount Castle 1798

Zoriada, or Village annals. [Anne Hughes.]
3 vol. 7s. 6d. sewed
OthrEd: *Zoraida, etc.* published 1786.
Source: <ad Perplexities of Love 1787>

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Catherine 1788
Solitary Castle 1789
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P. (F. H.)
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PALMER (John) *Jr.*
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PARKER (Emma) "*Emma De Lisle*"
Soldier's Offspring 1810
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Fitz-Edward 1811
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Intrigues of a Morning 1792
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Woman as She Should Be 1793
Lucy 1794
Voluntary Exile 1795
Mysterious Warning 1796
Women As They Are 1796
Girl of the Mountains 1797
Love and Gratitude [*translation*] 1804
Murray House .... n.d.
PATERSON (Samuel)
Travels to the Netherlands .... n.d.
PATMORE (Peter George)
Three Vows 1845
PATRICK (F. C.) *Mrs.*
Irish Heiress 1797
More Ghosts 1798
PATTERSON (Robert)
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PAYNTER (David William)
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Vaga. Second edition 1815
PECK (W.)
Veterinary Medicine and Therapeutics 1814
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Heaven's Best Gift 1797
PHILIPS (Ambrose) [*translator*]
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My Uncle Thomas 1801
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PILKINGTON (Mary) *"Matthew Moral, Esq."*
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PORTER (Anna Maria)
Octavia. New edition .... n.d.
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POTTER ( ) *Mr.*
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Funding in Time of War 1797
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Italian. New edition 1828
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Manfroné. Second edition 1819
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RATCLIFFE (Eliza)
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REEVE (Clara)
Old English Baron 1820
----Ninth edition .... n.d.

REGNAULT-WARIN (Jean Baptiste Joseph Innocent Philadelphe)
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  Deserted Wife 1803
  Monteith 1806
RICHARDSON (Samuel)
  History of Sir Charles Grandison 1796
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  Angelina. Third edition 1813
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  The Widow. New edition 1813
  Vancenza. Sixth edition .... n.d.
ROBINSON (William)
  Address to the Inhabitants of the Parish of Tottenham-High-Cross 1799
ROCHE (Regina Maria) *formerly* Dalton
  Children of the Abbey 1796
  ----Second edition 1797
  ----Third edition 1798
  ----Fourth edition 1800
  ----Fifth edition 1805
  ----Sixth edition 1810
  ----Seventh edition 1815
  ----Eighth edition 1816
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  Maid of the Hamlet. Second edition 1800
  ----Third edition .... n.d.
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  Nocturnal Visit 1800
  Vicar of Lansdowne. Second edition 1800
  Alvondown Vicarage 1807
  Discarded Son 1807
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  Houses of Osma and Almeria 1810
  Monastery of St. Columb 1813
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  Bridal of Dunamore 1823
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  Contrast 1828
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ROGERS (John Benjamin)
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  Butterfly's Ball and Grasshopper's Feast .. 1815
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  Sea-Devil .... n.d.
ROSE (John)
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  Sermons 1796
  Sermon Preached at the Consecration of the Church 1799
ROSS ( ) *Mrs.*
  Cousins 1811
  The Marchioness!!! 1813
  Modern Calypso 1813
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  Strangers of Lindenfeldt 1813
  Family Estate 1815
  Paired--Not Matched 1815
  Balance of Comfort 1817
  ----Second edition 1817
  ----Third edition 1817
  ----Fourth edition 1818
ROUSSEAU (Jean Jacques)
  Original Letters. New edition 1820
ROUVIERE (Henrietta)
  See Henrietta Mosse
ROWE (Elizabeth Singer)
  Devout Exercises of the Heart. New edition 1795
  ---- 1809
  ---- 1814
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ROWSON (Susanna) *formerly* Haswell
  Victoria .... n.d.
  Inquisitor 1788
  Charlotte 1791
  Mentoria 1791
  Fille de Chambre 1792
  Reuben and Rachel 1799
RUSSELL ( ) *Miss*
  Sketch of Her Own Circle 1823
S. (M.)
  Frances 1819
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  Laurentia 1790
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  Sailor Boy 1800

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Ulrica of Saxony	1828
Eleanor Ogilvie	1829
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Shipwreck	1789
Indian Cottage	1791
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Complete System of Commerical Geography	n.d.
Introduction to French Grammar	n.d.
New French Grammar	n.d.
SCANTLEBURY (T.)	
Right of Protestants Asserted	1798
SCOTT (Caroline)	
Hermione; or, The Defaulter	1816
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SCOTT (Honoria)	
Amatory Tales of Spain	n.d.
SEBRIGHT (Paul)	
Coincidence	1820
SEGRAIS (Jean Regnaud de)	
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SELDEN (Catharine)	
Serena	1800
English Nun	1797
German letters [*translation*]	1805
Villa Nova	1805
Villasantelle	1817
SELWYN (A.) *Miss*	
Moral Fairy Tales	*1814
SEWRIN (M.) [*translator*]	
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SHENSTONE (William)	
Essays on Men and Manners	1806
SHERIFFE (Sarah)	
Correlia	1802
Forest of Hohenelbe	1803
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SHERWOOD (Mary Martha)	
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SHOWES ( ) *Mrs.*	
Interesting Tales	1797
Statira	1798
Restless Matron	1799
Agnes de Lilien [*translation*]	1801
SICKELMORE ( )	
Raymond	n.d.
SICKELMORE (Richard)	
Edgar	1798
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Mary-Jane	1800
Rashleigh Abbey	1805
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Son of the Storm	n.d.
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Mystic Castle; or, Orphan heir	1796
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Nocturnal Minstrel	1810
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Committee of Loyal Islington Volunteers	1800
SMITH (Catharine)	
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Barozzi	1815
SMITH (Charlotte)	
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Emmeline. Fifth edition	1816
----New edition	n.d.
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----New edition	1823
----New edition	1825
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Marchmont	n.d.
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SMITH (Margaret Bayard)	
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  - Castle of Arragon .... n.d.
- SMITH (R.)
  - Rosine Laval 1833
- SMOLLETT (Tobias)
  - Works of Tobias Smollett 1797
- SMYTH (E.)
  - History of Tabby 1811
- SPENSER (Arthur)
  - Iskander 1819
- SPIESS (Christian Heinrich)
  - Mountain Cottager 1798
  - Fallen Minister 1809
- STANHOPE (Louisa Sidney)
  - Montbrasil Abbey 1806
  - Bandit's Bride 1807
  - ----Second edition 1818
  - ---- 1827
  - Age We Live In 1809
  - Di Montranzo 1810
  - Confessional of Valombre 1812
  - Valcombe 1812
  - Madelina 1814
  - Treachery 1815
  - Nun of the Santa Maria di Tindaro 1818
  - Crusaders 1820
  - Festival of Mora. Second edition 1824
  - Siege of Kenilworth 1824
  - Runnemede 1825
  - Seer of Tiviotdale 1827
  - Corsair's Bride 1830
- STANHOPE (Philip Dormer)
  - *See 4th Earl of* Chesterfield
- STARCK (Henry Savile De)
  - Bertrand 1808
- STARKE (Mariana)
  - Widow of Malabar 1791
  - ----Second edition 1791
  - ----Third edition 1791
- STENNETT (R.)
  - Aldiborontiphoskyphorniostikos 1823
  - ---- *1823
- STEVENS (George Alexander)
  - Lecture on Heads 1795
- STOPLEY (Hugh)
  - Christiani Cultus 1774
- STRATTON (Jemima Maria)
  - Maid of the Castle 1794
- STEERWELL (J.)
  - The Little Traveller *1834
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  - Lake of Windermere 1791
  - Recluse of the Appenines 1792
  - Theodore 1792
- STRICKLAND (Susanna)
  - *See* Susanna Moodie
- STRUTT (Elizabeth)
  - *See* Elizabeth Byron
- STUART (Augusta Amelia)
  - Cava of Toledo 1812
- SULLIVAN (Mary Ann)
  - Owen Castle 1816
  - ----Second edition 1823
- SULLIVAN (William Francis)
  - History of Ben the Sailor 1818
- SUMMERSETT (Henry)
  - Offspring of Russell 1794
  - Fate of Sedley 1795
  - Probable Incidents 1797
  - Mad Man of the Mountain 1799
  - Leopold Warndorf 1800
  - All Sorts of Lovers 1805
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- SUTHERLAND (Alexander)
  - Redmond the Rebel 1819
  - St. Kathleen 1820
  - Cospatrick of Raymondsholm 1822
  - Macrimmon 1823
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- SYKES (Henrietta)
  - Margiana 1808
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  - Stories of the Four Nations 1813
- TAPLIN (William)
  - Taplin Improved 1794
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  - Farriery Improved. New edition 1807
- TAYLOR ( ) *Miss*
  - Josephine 1799
  - Rosalind 1799
  - Nobleman and his Steward 1803
  - Father and Son 1806
- TAYLOR (Eliza)
  - Heiress of Avonmore 1805
  - Education 1817
- TAYLOR (Jefferys)
  - Tales and Dialogues in Prose & Verse. New edition 1825
- TAYLOR (John)
  - Relics of Royalty 1820
- TEGG (Thomas)
  - Book of Utility 1822
- TEUTHOLD (Peter) [*translator*]

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VAILLANT (Francois)	
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WALKER (George)	
Romance of the Cavern	1793
Haunted Castle	1794
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WALPOLE (Horace)	
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WARD (Catherine George) *later* Mason	
Daughter of St. Omar	1810
My Native Land	1813
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Eve of St. Agnes	1831
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WARNER (Richard)	
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WARREN (Caroline Matilda) *formerly* Thayer	
Conrade	1806
WATTS (Isaac)	
Cradle Hymn	*1822
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WELD (Isaac)	
Travels in North America	1807
WENTWORTH (Zara)	
Recluse of Albyn Hall	1819
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WEST (Jane) *formerly* Iliffe	
Also "Prudentia Homespun"	
Advantages of Education	1793
----Second edition	1803
WESTON (Louisa)	
Cambrian Excursion	1841
WHITE (T. H.)	
Bellgrove Castle	n.d.
WHITFIELD (Henry) *A. M.*	
Villeroy	1791
Early Feuds	1816
But Which?. Second edition	n.d.
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WIELAND (Christoph Martin)	
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WIGLEY (Sarah)	
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WILL (Peter) [*translator*]	
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Witcheries of Craig Isaf	1804
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WREAKS (Barbara)	
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WRIGHT (Elizabeth)	
Marvellous Pleasant Love-Story	1801
WYNDHAM, ( ) *Mr.*	
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YEATES ( ) *Mrs.*	
Eliza	n.d.
YORKE ( ) *Mrs.*	
Valley of Collares [*translation*]	1800
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Title Index

This index has been created to guide the reader to the relevant entry rather than as a listing of correct publication dates. Dates marked with an asterisk are tentative at best. Details of those works listed as "n.d." can be found in *Appendix D: Publications without dates* (page 450).

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Adelaide; or, The countercharm n.d.
Adelaide; or The massacre of St. Bartholomew Fifth edition *1830
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Advantages of Education 1793
----Second edition 1803
Adventures of a Pin n.d.
Adventures of Anthony Varnish 1786
Affectionate Brothers 1816
----New edition 1827
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Alfred Campbell. New edition 1841
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But Which?. Second edition	n.d.
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Celia Suited	n.d.
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----Seventh edition	1815
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Cousins	1811
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